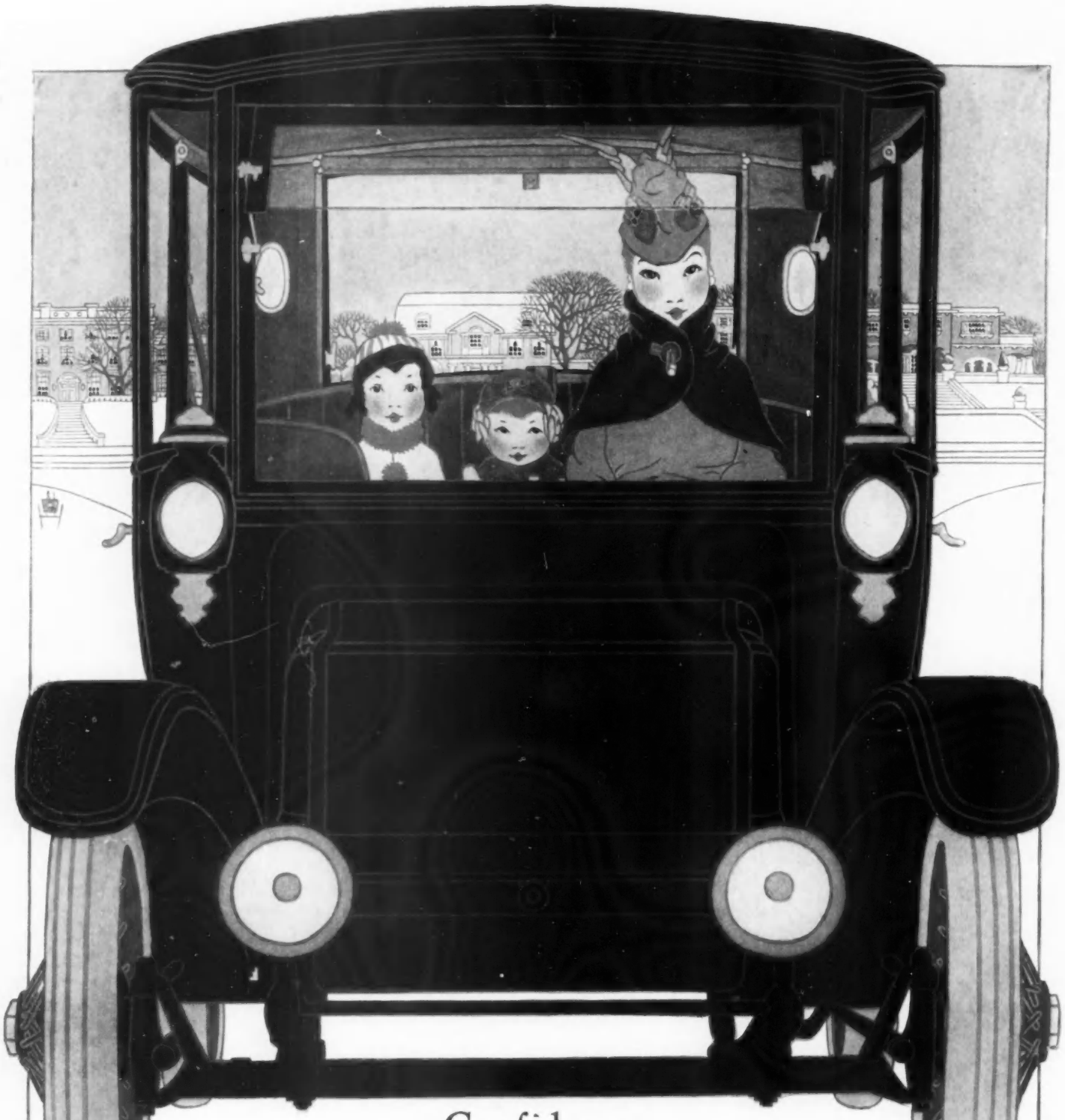
Motor & Southern Fashions

JAN 10 1916

VOGUE

January 15, 1916
25 cents

The Vogue Company



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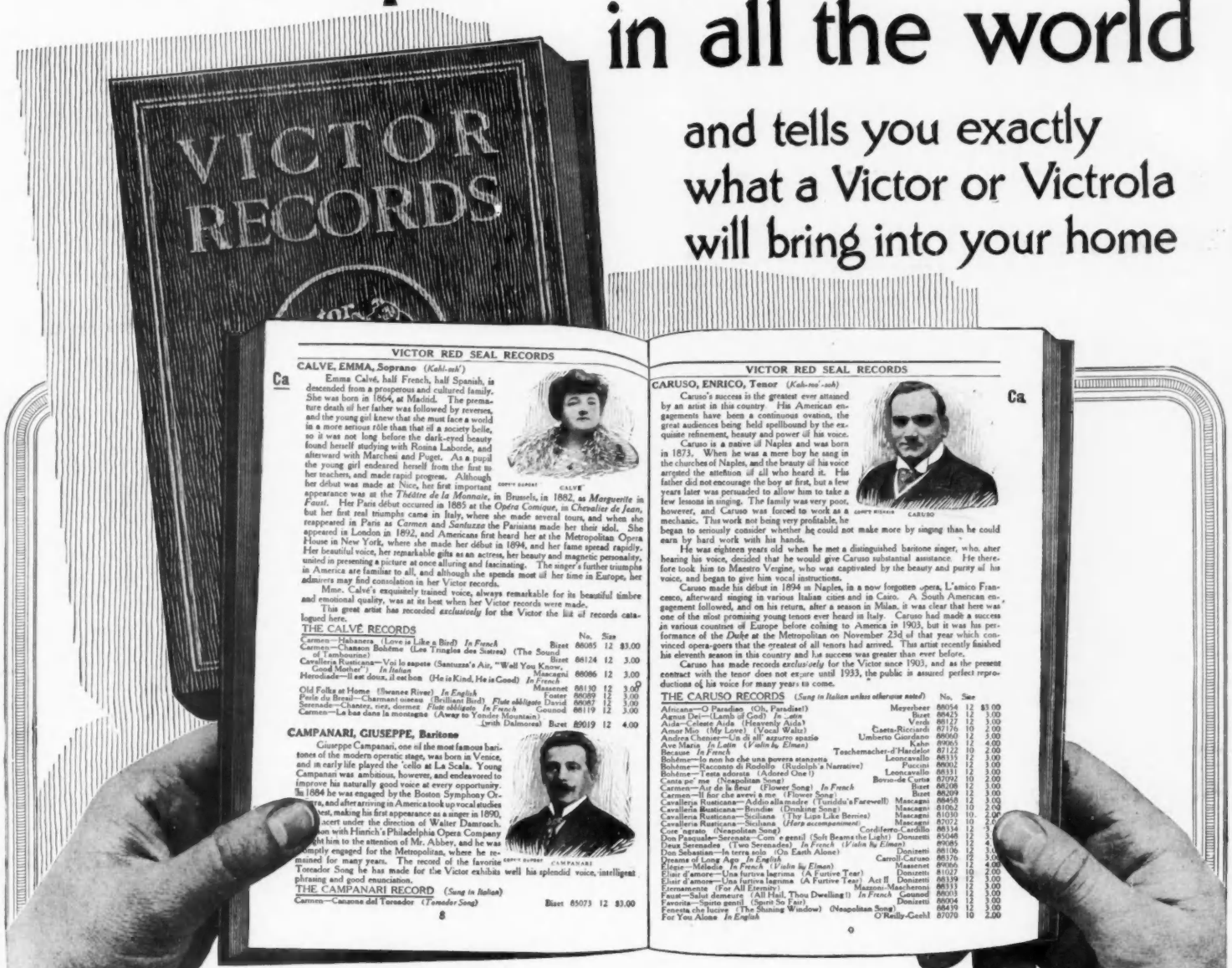

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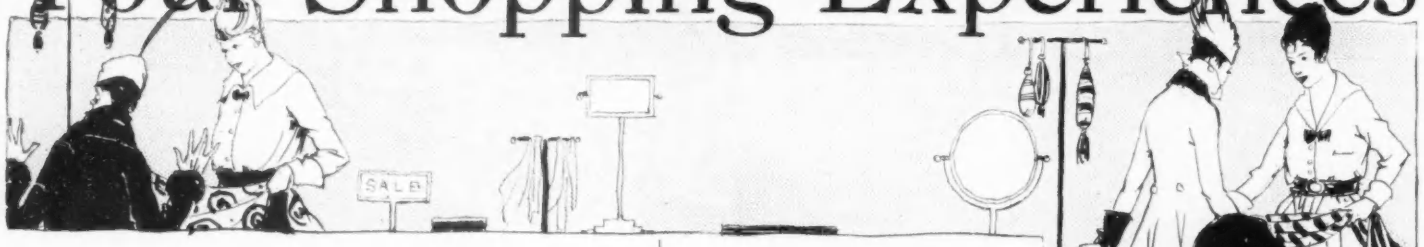

THE other day a lady bought a hat, took it home and found it was unbecoming. She asked her husband to take it back next day. He was in a hurry (as husbands usually are) and it annoyed him when the clerk hesitated and finally called the department manager. After a question or two the hat was accepted and credit given.

"I had quite a time making Dash & Company take back that hat of yours," he told his wife that evening.

"Dash & Company!" she exclaimed, "why, I bought it at Blank's!"

There are lots of shops as courteous as that—shops which invariably go on the theory that the customer is always right.

And then there are stores of the other kind, where the clerks are so disagreeable that they send you out vowing never to return.

For every letter describing actual experiences with advertisers—letters of praise or criticism—printed in The Ad-Visor Department of the *New York Tribune* a prize of $2.00 will be given, payable in an order on any *Tribune* advertiser. Each month a special prize of $50.00 will be awarded for the most constructive or destructive letter received.

It doesn't matter where your experience happens—in any city or town anywhere. You may write as many letters as you like. Write your first one today.

Vogue
Jan. 15, 1916

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New York Tribune

Please send me "How It Works," your little book which tells more about The Ad-Visor Prize Contest and reprints some of Samuel Hopkins Adams' best stories.

Name.....

Address.....

SCENE
A Department Store

CAST OF CHARACTERS

YOU

The Sales Girl

The Department Manager

Interested Shoppers

YOU—"I'll take that blouse, please. And will you have it sent this afternoon without fail?"
The Sales Girl—"I think I can promise that. I'll do my best."
YOU—"But I must have it!"
The Sales Girl—"Very well, Madam."
YOU—"Oh, yes, and I want to return this other blouse. Will you please credit it?"

(And there are two endings)

THE UNPLEASANT ENDING

The Sales Girl (examining blouse)—"This has been worn."

You—"You are mistaken—it came that way."

The Sales Girl—"Well, I'll have to see about it—Mr. Kimball!"

The Department Manager—"What's the trouble here?"

The Sales Girl—"This woman says she bought this waist here—I told her it was pretty mussed."

The Department Manager—"We don't make a practice of refunding after—"

You—"But I bought it only last Tuesday."

The Department Manager—"There's nothing we can do about it."

You—"But surely—"

The Department Manager—"Will you please step aside? These ladies would like to buy something."

You—"Well, I've just bought something but I've changed my mind. You needn't send it home."

Interested Shoppers—"What a shame!" "Did you ever hear of such treatment!" "I'm sure I don't want to buy from this store." "There ought to be something for a person to do about such experiences."

You—"Please send me a statement of my account. I'll never—"

(Curtain)

THE PLEASANT ENDING

The Sales Girl—"Certainly. When did you buy it?"

You—"Last Tuesday."

The Sales Girl—"Badly rumpled, wasn't it? It shouldn't have been sent out that way."

You—"Is there anything else for me to do about it?"

The Sales Girl—"No, thank you, Madam. It will be credited to your account and we're sorry you had the trouble of bringing it in. We're always glad to call for anything that you want to return. Anything else I can show you?"

You—"No, thank you. But you'll send that blouse surely today?"

The Sales Girl—"Just to make sure I'll call the Department Manager, Mr. Warren."

The Department Manager—"Can I be of any assistance?"

The Sales Girl—"Will you please initial this for sure delivery today?"

Department Manager—"Why certainly. You will get it without fail."

You—"You are very accommodating. I always tell my friends that it's a pleasure to shop here."

(Curtain)

New York Tribune

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37th and 38th Sts.
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Women's Sizes, 34 to 44. Misses', 14 to 20 Years

At Special Prices

No. 13. **New Spring Model Coat** of Imported Checked Wool Velour, in green, brown or black and white check, also olive or tan English Covert Cloth, silk lined. Straight back with flare sides, three-quarter belt, collar and buttons of suede kid in contrasting color (collar can be worn high at neck). *Special* **19.75**

No. 15. **Dressy Cape Collar Top Coat** (copy of "Jenny" model) of two-toned Wool Velour Checks, in brown, green, Copenhagen or black and white coloring, silk lined, Russian blouse front with double strap belt, flare back, convertible ripple cape collar. *Special* **29.50**

No. 17. **English Sport Coat** of Wool Jersey Cloth, in rose, Copenhagen blue, green or white, silk lined, set-in sleeves, deep shawl collar, cuffs and detachable belt, four patch overlap pockets, novelty buttons, lined throughout with soft silk. *Special* **25.00**

No. 19. **Dressy Top Coat**, slip-on model, of Wool Velour in French rose, twilight blue, green, gold, white or black, silk lined, flare model with new slashed belt front and back, large flare collar trimmed with Cire silk, patch pockets, novelty buttons. *Special* **29.50**

No. 13A. **Sport Skirt** of white Wool Jersey Cloth, yoke model, with slight gatherings in back, lap seam front, self buttons, patch pockets. **9.75**

No. 15A. **Box-Pleated Skirt** of white wool serge **7.95**

No. 17A. **Striped Wool Serge Box-Pleated Skirt**, white with cluster of black stripes, detachable belt. **9.75**

No. 19A. **Smart Striped Wool Cheviot Skirt**, white with green and black, blue and black, red and black or orange and black stripes **10.75**

No. 13B. **Sport Hat**, grosgrain silk. **5.95**

No. 15B. **Hat**, straw and velvet. **19.75**

No. 17B. **Sport Hat**, checked oil cloth, green and white. **7.95**

No. 19B. **Sport Hat**, charmeuse felt. **3.50**

No. 13C. **White Buckskin Sport Shoes**, with highest grade rubber soles and heels. **6.00**

No. 15C. **White Buckskin Sport Shoes**, black or tan Russia calf trimming, rubber soles and heels. **7.00**

No. 17C. **Exclusive Model Tennis or Sport Oxfords** with black or tan Russia calf trimmings, rubber soles and heels. **5.75**

No. 19C. **Smart Sport Sandal Pumps** of white buckskin with patent leather trimming and straps over instep, highest grade felt soles and heels. **6.00**

SALES AND EXCHANGES

Wearing Apparel

FOR SALE—Pair of ice-skates with tan boots attached, size 6; ladies'. Sell $4.00 complete. Riding Derby from Hertz. Cost $6—Sell $2.50. Never worn. No. 991-D.

FOR SALE—Very valuable genuine Alaska seal loose box coat, 44 bust, 48 long, 100 fullness. Exceptionally fine fur. No. 993-D.

DEBUTANTE disposes Dresden chiffon waist $20. White brocade satin waist $12.50. Black velvet jumper dress $12.50. Green satin petticoat $12.50. Size 38. 10 yards (wide) imported silk lace. No. 994-D.

FOR SALE—White fox scarf and muff. Pillow muff and shawl collar. Worn only a few times. Cost $100—Sell $40. No. 995-D.

FOR SALE—Dark blue taffeta afternoon dress, never worn. Cost $85—Sell $50. (New model.) Black street hat. Cost $18—Sell $10. No. 996-D.

BEAUTIFUL antique India shawl, 75 years old. Perfect condition, rich coloring, black center with signature. Price $300. No. 999-D.

FOR SALE—Long Broadtail coat with muff to match. Perfect condition. Size 38–40. Sell $450. No. 102-D.

GENTLEMAN'S fur coat, black broadcloth, seal lined. Made in Russia. Almost new. Size 38. Sell $85. No. 103-D.

SELL at a sacrifice. Handsome Russian sable cape (20 skins) and muff (latest model). Excellent quality. Can be seen by appointment New York. No. 105-D.

FOR SALE—Elegant black silk velvet, full skirt, coat and waist. Cost $600.—Sell $100. Black brocaded full skirt and waist, silk lined. Cost $400—Sell $75. Size 36-38. No. 106-D.

DARK brown, dark blue or white serge suit $5. Black accordeon plaited dress $4. Pink evening dress $6. Blue or black serge coat $3. Size 36. Plume, two black hats, boy's sweater. No. 107-D.

PANIER style, pink taffeta evening dress; size 36. Cost $80—Sell $30. Worn once. No. 108-D.

Miscellaneous

FOR SALE—A wonderful Chippendale four poster, claw and ball feet, fluted and carved posts with tester and canopy. In perfect original condition—$300. No. 988-D.

FOUR poster mahogany bedstead, mahogany breakfast and sewing tables, divan, chair, secretary, clocks, candelabra, candle sticks, pewter and china antiques. No. 989-D.

BABY'S cabriolette, perfect condition. Cost $30—Sell $15. White fur robe for same. Cost $25—Sell $10. Three Paisley shawls $50 each. Maltese silk lace collar. New $15. Banjo $3. Zither $5. 5 skin mink muff $10. No. 992-D.

ANTIQUE hand-painted gilt tea set consisting of 64 pieces. Will sacrifice for $1,000; also pair very old vases, perfect preservation, $500. Other antiques. No. 997-D.

To Answer These Messages

1. Reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 250-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications must be through the mails. Post-cards not accepted.

2. Send Vogue no money—wait until the other woman writes to you.

3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.

4. **Never send any article to Vogue.** The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

To Insert Your Message

When you wish to sell something which you do not need—or to buy something which you do need—send your message to Sales and Exchanges. The price is $2 for 25 words, or less. Additional words, 10 cents each. Check or money order must accompany message; be sure to write your name and address very plainly.
Your message for the March 1st Vogue should be received on or before January 25th. Address all communications to Sales and Exchanges Service, Vogue, 443 Fourth Avenue, New York.

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In days of old, long before Paris became a centre of fashion, in fact before Paris had even been thought of, misguided scientists believed that they could turn the baser metals into gold and silver. They called the process "alchemy."

Historians aver that Hermes the Wise, of Babylon—and later of Egypt—originated the idea. But that doesn't matter. The important thing is that the alchemists, who boiled almost anything with almost anything else in their efforts to obtain gold, were all unsuccessful. Down the centuries other men have worked and given up lifetimes in vain. Alchemy, on the whole, has failed. But there is, today, one successful form of alchemy—

Vogue's Alchemy

By means of these columns Vogue turns your unwanted possessions into gold. Real gold. Your gowns, your hats, your pianos, your furs, all the things for which you have no longer any use—advertise them on this page of Sales and Exchanges. It will cost you little, and your return will be in gold.

SALES AND EXCHANGES SERVICE
VOGUE 443 Fourth Avenue New York City

Miscellaneous—Cont.

FOR SALE—Necklace of choice "Tecla" pearls (cost $180), clasp of nine small diamonds (cost $65). Will sell both $160. No. 998-D.

HAVING redecorated my home will sell three pairs beautiful lace curtains; also portieres. Very reasonably. In perfect condition. No. 100-D.

PRIVATE family wishes to sell genuine Hepplewhite, original condition, extra large sideboard. Pronounced by experts one of finest in existence. Age authenticated by court and family records. Price $1,000. Liquor case to match, $125. Also set of six Colonial dining chairs, solid mahogany, $250. Photographs upon request. No dealers. No. 101-D.

FOR SALE—Black thread lace shawl, very fine, $150. India shawl, beautiful colors, $100. Genuine Marten guitar. Cost $60—Sell $30. No. 104-D.

6¾ yards Black Chantilly lace flouncing (44 in. wide). Rose design. Has been valued at $55. Sell $25. No. 109-D.

Wanted

A LADY would like to purchase a white lace shawl, preferably a Llama lace. No. 152-B.

WANTED—Hudson seal coat, size 36. At least 40 in. long, flare model. State full particulars—width at bottom, when bought, condition of garments, etc. No. 153-B.

Professional Services

FRENCH teacher, 10 years' experience, desires pupil, child or adult. Rapid, easy, most practical method. Parisian accent, also conversation. N. Y. and vicinity. Terms moderate. No. 836-C.

A MADAM of the haute noblesse is willing to accept position as dame de compagnie in fashionable home at $33 per week. No. 903-C.

INTELLIGENT woman wishes to travel, companion to walking children. Good seamstress. 5 years present position, best references. No. 917-C.

POSITION wanted by young lady as companion or private or social secretary. Boarding school education. Good references. No. 918-C.

SOCIAL secretary speaking French, Italian and German, accustomed to dictation and typing, wishes winter resident or traveling position. Nine seasons' experience with same family. References. No. 919-C.

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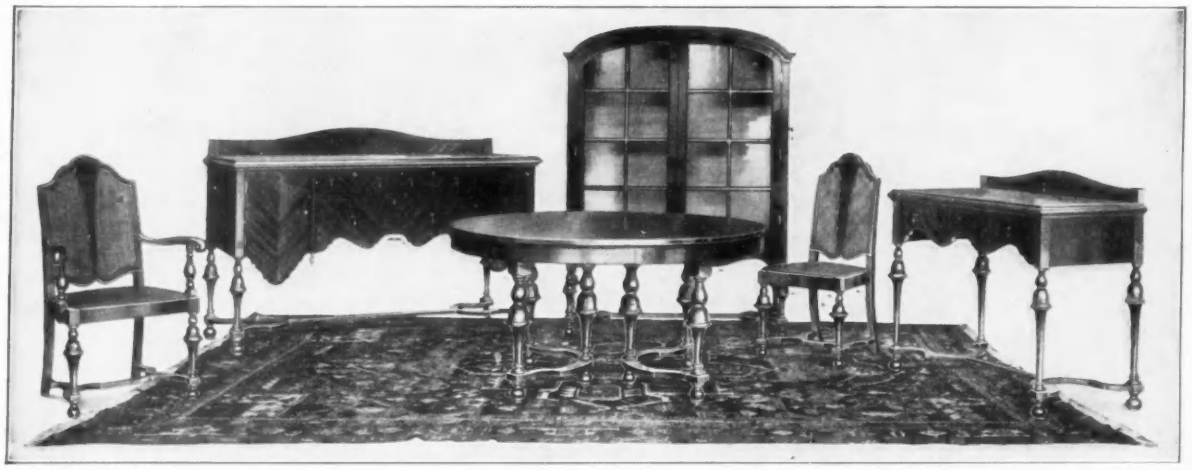

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(Continued)

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Twenty East Thirty-fourth Street

The Vogue Co.,
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N. Y. C.

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I think it will interest you to know the experiences of one who has advertised in the Shoppers' & Buyers' Guide for more than six years.

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Very truly yours,
(signed) THEODORA MILLER

The truly successful business is the one whose patrons come, not once, but regularly. That has been the experience of the Tally-Ho, and you will find the same story of success behind the other shops whose announcements appear each month in the Shoppers' and Buyers' Guide.

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(Continued)

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THE YELLOW ASTER Dinner 6 to 8. Tel. 2023 Greeley. Wed.—Chicken Maryland, Corn Fritters. Sat.—Broiled Spring Chicken, Hot Waffles.

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SALON DE THE FLEURISTE, a tea shop of distinction. Luncheon & afternoon tea a la carte Select family dinner, $1. Dainty salads, pastries, etc., deliv. 10 E. 50th St., Plaza 8092.

Toilet Preparations

PRIMA VERA MASSAGE CREAM eradicates signs of "passing time." Unequalled in restoring delicate contour and natural complexion. Jar, 75c p'pd. Anna J. Ryan, 2896 B'way, N.Y.

Toilet Preparations—Cont.

GERBAULET LAIT Antiphlique, an excellent bleach & astringent. Price $1.00; at leading stores or direct from Gerbaulet Institute, 500-5th Ave., N.Y. Visit or corresp'd'ce invited.

ONE LITTLE WRINKLE; Lo! the Battle's won; Used more Buena Skin Tonic; then there were none! Dealers $1.00. Jean Wallace Butler, 422 So. Hoyne Ave., Chicago.

CLEAN TEETH, healthy gums are assured users of the Rollin Tooth Brush. Every dentist prescribes it. Your druggist; 40c by mail. Booklet. Rolling Company, Box 173, Boston.

PATE GRISE, for aging & ugly hands. "Friend of middle-age." Banishes tell-tale "crepiness," restores beauty. P'pd $2. Aurora Specialties Co., Dept. B., Lowell, Mass. Booklet.

GARDENIA CREAM unlike any other, gives immediate pearly whiteness, yet permanently beautifies skin. P'pd $2. Aurora Specialties Co., Dept. B., Lowell, Mass. Booklet.

DAMASK Rose Tinting Powder for refined women. Not "make-up." Justifiable as white powder; gives cheeks "soupeon" of color. Ppd. $1. Aurora Spec'sCo., Lowell, Mass. D'pt. B. B'let.

PLEXO EVENING WHITE gives throat, shoulders & arms that soft, creamy look. Does not rub off. 35c a tube at Macy's, McCreery's, Altman's, Riker-Hegeman's & drug & dept. sto.

WRINKLE REMOVER: immediate action; invisible, harmless, a wonderful scientific skin preparation, $1.00. Sample 15 cents. Mercedes Cosmetic Co., 501 Fifth Ave., New York.

AMERICAN DUCHESSE FACE POWDER—New, wonderful shades $1 box, sample 10c. Skin food & astringent, $2 each. Valuable premium, free. Yung Tung Toilet Goods, 339 E. 32nd St.

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Traveling Accessories
(Continued)

EXTREME COMFORT in extended touring is exemplified in Scripps-Booth (detailed on 16B) by restful springs and ample carrying space. Isotta Fraschini Motors Co., 2 W. 57th St., N.Y.

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WEDDING VEILS and wreaths to order from $15 up. Write for sketches and particulars. Mail orders a specialty. Miss Allen, 9 East 43rd Street, New York. With Quiller.

ORIGINAL WEDDING GOWNS now so much in vogue, made to your individual ideas and order. Write or call. Homer, 11½ W. 37th St., N.Y. Greeley 5265.

Unusual Gifts

NEXT CHRISTMAS is some time away, but during the year remember how welcome a thoughtful gift can be. Send a

WILE-AWAY BOX, for convalescence, birthdays, or journeys. Each absolutely individual and to order. For grown-ups and children.

FILLED WITH DELIGHTFUL SURPRISES Prices $5, $6, $7.50, $10 and up. Elizabeth H. Pusey, 16 East 48th St., New York City

ITALIAN POTTERIES, Venetian Glass & Baskets of every kind are to be seen in great variety at Carbone's Interesting Boston Shop, 342 Boylston Street.

DISTINCTIVE GIFT SHOP LINES—Lacquered tin, wood, etc. Door porters. Charles Hall, The Hall Bldg., Springfield, Mass. Wholesale office, 333 Fourth Ave., New York.

This issue of the Shoppers' & Buyers' Guide contains seven pages of carefully-chosen shops. The quality and variety are such as to give you the most comprehensive thumb-index to the smartest shops of New York and other cities.

CHARMANT FACE POWDER—refreshing, beautifying, invisible. White, Flesh, Pink or Rachel. 25c & 50c per box. Ppd. Charmant Specialty Co., 136 B. Liberty St., N. Y. C.

AN AMERICAN BEAUTY blush cloth will make them envy your complexion; most convenient easily applied; rouge, durable, lasting; ppd. for 25c. The Wimbrough Co., Baltl., Md.

TITE-TINE ASTRINGENT contracts pores, tightens relaxed muscles, gives firm clear skin, counteracts oiliness. 82 postpaid. Beauty Booklet free. Mme. Kathryn, 492 3d St., Bklyn, N.Y.

KEEP YOUR SKIN CLEAR, satiny and blemishless by my wonderful blackhead lotion. Postpaid $3. Write for Beauty Booklet. Mme. Kathryn, 492-3d St., Brooklyn, N. Y.

EXORA FACE POWDER cream and cheek rouge have been used by the theatrical profession & ladies of refinement for 50 yrs. Send 5c for samples. Chas. Meyer, 107 W. 13th St., N.Y.

Toys

WOODEN TOYS & children's furniture. Gardens & playgrounds planned and equipped. Send 25c for a plant stick and illustrated catalog. Woodcraft Shops, Inc., Morristown, N. J.

THE "STERLING TOYS"; Playroom Equipment, and unique Construction Materials are exhibited at The Children's Gift Shop. Write for Catalog "V" to 7 West 45th St., N. Y.

INDIAN VILLAGES having wigwams, warriors, squaws, papooses, buffaloes, $3, $4, $5 Dutch doll houses with Dutch dolls, $3, $4, $5. Cutout Toy, 79 Locust St., Danvers, Mass.

A NOAH'S ARK fit for a king! $50, $25, $10. Hand-painted dolls' furniture. Wooden toys, designs from nursery rhymes. Art-Craft Studio, Dobbs Ferry, N. Y.

Traveling Accessories

PARKHURST WARDROBE TRUNKS are chosen by experienced travelers for safety, convenience & economy. Our illus. catalog is helpful to every traveler because it gives interesting information of how to best meet the packing problem. Send for a copy today. J. F. Parkhurst & Son Co., Home Office: 13 Rowe St., Bangor, Me.; 161 Summer St., Boston; 325-5th Av., N.Y.

UTILITY ADAPTO Toilet Case. Adapts itself to your own fittings, comes in Leather, Silks & Cretonnes. For men and women. Send for circ. Stern Specialty Co., 40 E. 22nd St., N. Y.

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GIFT SHOPS carry Ernest Dudley Chase's Practical Gifts and dainty cards. Boston.

INDIAN BEADS: SAMPLES FREE. Make new-art, beaded ornaments. Send today for free information and beads in many colors. Camp Fire Outfitting Co., 17 W. 17th St., N.Y.

DEAR LITTLE GIRL with pretty brown curls, we have a Doll to match you. Smocked dress & attractive hair ribbon. Bklt. Woman's Exchange & Children's Shop, Santa Barbara, Calif.

A SURPRISE BALL for the kiddies to knit a pair of horse lines filled with choice little gifts. $1.50. Postpaid. Little Eagleston Shop, Hyannis, Mass.

GIFTS for Thoughtful Givers. Our folio of suggestions free. Write Bleazeby's Shop of Gifts, Fine Arts Bldg., Detroit.

THE GIFT STUDIO has interesting & novel gifts of all sorts together with especially designed jewelry made to suit the individual. 1028 Fine Arts Bldg., Chicago.

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CAPE COD FIRE LIGHTERS, Brass and Wrought Iron: $3.50, $6.00, $8.00. Tool-box, $4.00, Bedstead Lamp, $8.50. Smoker's Stand, $7.50. Bklet. Cape Cod Shop, 320-5th Av., N.Y.

CAPE COD DOLL CRADLE. Exact copy of old one, 16½ in. long, hand-painted, and waterproof. Pink, blue, yellow & white. $5 boxed, ppd. The Little Eagleston Shop, Hyannis, Mass.

HAMILTON INDIAN BLANKETS, the gift DeLuxe, Radiant colors for home and den. Modest shades for motor robes. Book free. Shuler & Benninghofen, Dept. 17, Hamilton, Ohio.

THE LITTLE SHOP, Briarcliff Lodge & Ossining, N. Y. Good Shepherd Yards, French novelties, linens, Pullman caps $2, crystal candle lamps $2. (Mrs.) Sara F. Beatty.

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YE GIFT & Favour Shop, 162 Post St., San Francisco, Cal. Collapsible set of Tray, Hdkf. & Glove Boxes: Cretonne, $5; Silk, $10. Satin Rose to wear, contains Dorine Powder Puff, $3.

Unusual Gifts—Cont.

XMAS BOXES and **BAGS**—Real English Plum Pudding wonderfully boxed. Artistic cretonne & fancy bags. Laundry bag in cretonne box. Bloomfield Studio, 601 Mad. Ave., N. Y.

THE BROWN TEA POT, a Gift Shop and Tea Room where one may get not only a dainty meal but also the unusual gift. 1147 Connecticut Ave., Washington, D. C.

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PEKIN BASKETS and unusual work bags of cretonne; descriptions & prices on request. Complete line of Beehive Knitting Yarns. Beehive Shop, Garden Pier, Atlantic City, N. J.

PAW PAW, kumquat, pineapple, crystallized, alone or mixed. Meltingly delicious, gift for any age. $1 box, prepaid. Mrs. Jean Baptiste Graves, 24 East Lomax St., Jacksonville, Fla.

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BABY'S FIRST STEPS. Safe & Sure in "Little Chick" Non-Slip Shoes. Each pair in dainty gift bag. Sizes 1 to 5, $1.50. Booklet. Little Chick Shoe Co., Dept. V, 130 N. 5th Av., Chicago.

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FOR THE COLLEGE or studio girl, hand-dyed smock—rose, blue, green, violet, yellow. White collar, unusual buttons. Give bust. $7. Gertrude Short Kramer, 156 W. 106 St., N.Y.

Upholstery

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MUENZEN SPECIALTY CO., 131 W. 42 St., N. Y., sells 42 different kinds Vacuum Cleaners at wholesale prices. Wonderful assortment. Mail orders. Send for complete price list, No. 15.

Wedding Stationery

WEDDING STATIONERY SAMPLES and "Wedding Suggestions," an interesting and authoritative booklet, sent on request. The Crowell Co., 97 Orleans St., Springfield, Mass.

Wholesale Gift Shops

WE ARE IN THE MARKET for novelties that will sell in the stationery, book and drug stores and gift shops throughout the United States and Canada which

OUR SALES FORCE COVERS. Not interested in anything retailing over $1. Communicate with Walter G. DeWitt, New York Book Co., 201 East 12th Street, New York City

DAY CRAFT NOVELTIES for Gift Shops & Art Needlework Depts. We sell dealers only. For illus. folder and price sheet, send to N. S. Day, Springfield, Mass. Samples at 225-5th Av., N.Y.

ANNETA VILLARI CO., 402 Madison Ave., New York. The wonderful Porto Rico Filet Tiré Linens sold and sent on memo. to responsible parties. Write for terms.

EASTER CARDS AND BIRTHDAY CARDS Dainty children and formal designs engraved and hand painted. H. L. Woehler, 116 E. 13th Street, New York.

"TINY TOTS" (Pats. pending), Pencils, knitting needles, etc., baby heads. For grown-ups & children. Exclus. designs of E. & G. Quackenbush. "Story Book Toys," 100-5th Ave., N. Y.

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McHUGH WILLOW FURNITURE gives to the Country House American Comfort with English smartness. Unusual printed Chintzes. Joseph P. McHugh & Son, 9 W. 42d St., N. Y.

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BOWLING, POCKET BILLIARDS, Roller skating. Best equipped in the city. Refined environment, for Ladies and Gentlemen. Grand Central Palace, Lexington Ave., use 46 St. ent.

MODERN DANCES THOROUGHLY taught 25c half hour lesson, private instructor; 50c half hour lesson, private room, private instructor. Dancing Carnival, Lex'g'n Ave., 46th St. ent.

FREE TAXICAB SERVICE to Dancing Carnival. Phone 8610 Murray Hill. Will send for you between 4th and 80th Streets, free of charge. Open afternoons and evenings.

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Are now Specializing in

SMART APPAREL FOR WINTER RESORT WEAR

Adapted for the vigorous sports of the North
And gentler recreation on Tropical shores

Prices are special for January 15 to 31

V202

Women's Evening Dresses
The new "*Morning Glory*" model of Soiree Silk in White, Coral, or Pale Blue; Skirt in Pannier effect, with over drapery of Violet Tulle; Rainbow Bodice trimmed with Silver strands and flowers.
Specially priced 40.00

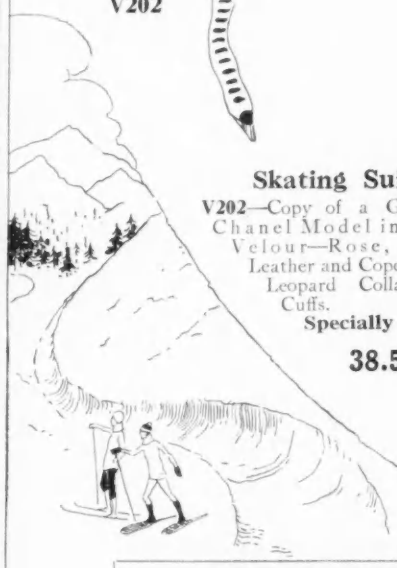
Women's Sport Blouses
Advance Spring Model of Mervellieux Silk in Rose, Peach, Orchid White, flesh and blue; Scallop front, new collar and cuff.
Specially priced 5.00

Women's Georgette Blouses
Advance Spring Model, in flesh color, with epaulet shoulder and Surplice Vestee of Satin.
Specially priced 12.00

Misses' Skating Skirts
Of heavy Rose Wool Jersey Cloth in smart Circular Model, strapped and stitched in white. Sizes, 14 to 20 years.
Specially priced 15.00

V201—Pure Wool Angora Sweaters
The Tuxedo Model in fashionable plain colors.
Specially priced 6.75

V203

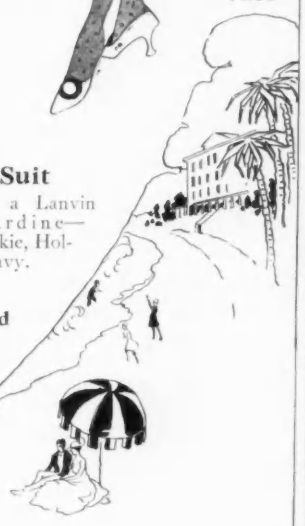


Skating Suit
V202—Copy of a Gabrielle Chanel Model in Wool Velour—Rose, white Leather and Copen, with Leopard Collar and Cuffs.
Specially priced
38.50

V201

Tailor Suit
V203—Copy of a Lanvin Model in Gabardine—White, Hay, Rookie, Holland Blue and Navy.

Specially priced
32.50



"Do you love a beautiful woman?"

Are You in Love?

WHAT a silly question! Of course you are. Everybody is. With men it's a fad. With women it's a regular life job. Falling in love is the oldest of the recognized indoor sports. How old is it? Well, a wise old Buddhist—who sat all day with his legs and fingers crossed—said that it was older than the hills, older than man. He said that the big lizards used to feel it—also the sponges and the little invertebrate worms.

Now what do you say is the greatest love of all? Well, people have answered that question in a thousand ways. The old Buddhist again, said that it was to lose yourself; to merge yourself, wholly and completely, in a cause, an art, a religion, a giant labor, an oppressed country, a full-blooded man, or a beautiful WOMAN. But the Indian sage forgot the greatest love of all—greatest because the most frequent, the most obstinate, the most ineradicable—the love of SELF. This is a truly wonderful love, because it never wavers, never changes, never dies. And then, look how cheap it is! If you happen to love a beautiful lady, it immediately runs into theatre-tickets, taxis, bon-bons, suppers, night-letters, gardenias. But if you love no one but yourself you are saving money, every day—every hour.

Whom Do You Love?

RATHER a personal question, that. Rather a hard one to answer, too. Hard because folks love so many different kinds of people and things. But most people (no matter how mean and selfish and nasty they are) love some one. Some men love a blonde and blushing debutante, with long curly locks. Some women love a brunette artist, writer, or musician, with a pale, porcelain brow and a black, tawny mane. Some folks—nearly all of us in fact—love a smiling old lady, with white hair, a wrinkled forehead and a pair of funny gold spectacles. Some love a wild boy at college; some love a dark little girl at boarding school—while some misguided people spend all the wealth and bounty of their love on a mere motor-car, a stuffy club, a picture gallery, an inbred dog, a gloomy library, or a silly bag of golf clubs.

"A little dark girl at school"

"It works well with young girls"

A Potion for Love

THE sordid part of love lies in the way that folks try to bribe it. They know that men and women are human—that their love can be bought, or commanded—with gifts. Now here is the greatest wonder of all. A thing more miraculous than love itself. It is that there is one gift that will pry love out of *anybody*. A sort of universal, modern love potion. It is really twelve gifts in one. It should be administered along about the first of every month. It never fails its wonders to perform. It works just as well with young girls as with mature women; with college boys as with grown up married men. It works with debutantes, artists, writers, old ladies (with those gold spectacles, through which there gleams that saintly look so peculiar to mothers) motor cranks, dog fanciers, book-worms, plethoric club-men, futurist picture buyers, and even with the most hopeless golf perverts. But, (and here is another miracle) it also works with the vast and swarming army of people who love nobody but themselves. Indeed, it teaches them to love new Gods, to be untrue to themselves: to love Gods that are really worth loving.

Are You a Lover?

IF you are, and if you aren't ashamed of it, why don't you get into step with this loving spirit; send us two of your favorite dollars and let us send the object of your affections (even if it's yourself) this modern love-potion. Send along the two miserable dollars and take advantage for her, or for him—or for your selfish self—of a very special offer: Vanity Fair for the rest of 1916, for only $2. The regular rates are 25 cents a copy—$3 a year. The address is 443 Fourth Avenue, New York.

P. S.—Some people are very versatile and clever. They can love quite a number of human beings at the same time. (Married people are particularly good at this.) Well, if you are that way we can look after your case very easily. Simply send us all the names and addresses (telephone numbers are not necessary) and we will at once enter your subscriptions and send the current numbers. Also a handsomely engraved gift card bearing your name as the donor. We shall charge you two dollars for each of the subscriptions, sending you a bill at that rate, February first.

Theatre tickets and taxis

Muffs o'Leather

—*trimmed with fur*

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Hats to Match

THESE smart little skating muffs of mine have created an immediate vogue for themselves. The bodies are of brilliantly hued leather in a variety of striking colors, lined with harmonizing silks, made up with contrasting furs in the fashionable melon and barrel shapes.

You will see them on the ice, in teatime crowds, on the Avenue, with crisp little hats to match and fur scarfs harmonizing.

They may be had in many fetching color combinations—White, Tommy Atkins Scarlet, Palm Beach Green, Burgundy Red, Field Mouse Gray, Cerise, Royal Purple, Midnight Blue and Havana Brown richly trimmed with Fox, Mink, Lynx, Beaver, Skunk or Ermine.

Stop in some morning soon and see what an accent of style these sets of fur and leather give any costume. May I send you "Muffs o' Leather," my illustrated description of this new design, and also "Nouveautés Françaises pour l'Hiver," and "Sports Apparel," my most recent sketch books?

Margaret Smith
Rich Furs
Gowns, Hats and Wraps

7 East 48 St. *New York*

MY NEW SHOP AT PALM BEACH, FLORIDA, OPENS JANUARY TENTH

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This message to you needs no explanation. It is your logical basis of buying judgment.

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ROADSTER $775
COUPE $1450

Scripps-Booth Company
Detroit, Mich.

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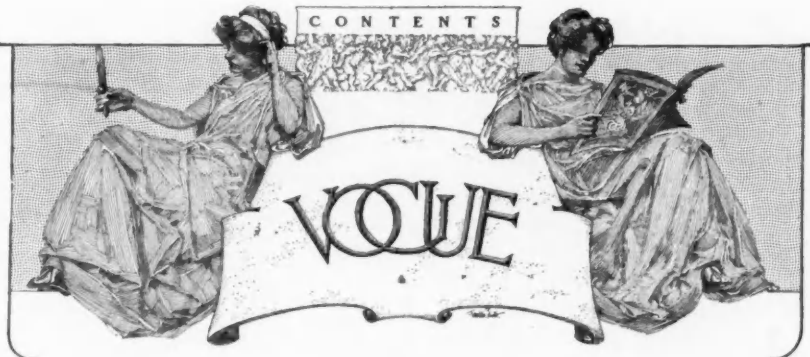
Vogue Will Tell You in the

SHOPPERS' AND BUYERS' GUIDE

What Shop Carries What



The Next Vogue is the

FORECAST OF SPRING FASHIONS NUMBER

Dated February 1

JANUARY 15, 1916

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WHOLE NO. 1039

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LOOK IN THIS MAGAZINE

The great automobile shows in New York have closed their doors. He who saw them, mourns how few of the many new features he has been able to keep in mind; he who did not see them, wishes dumbly that he had, or could have, been there. But there is Vogue. Vogue takes this time o' year yearly to talk about what every man wants to know about his neighbor's new car. One need neither be ignorant about the new features of motor-car manufacture, nor yet spend till 1917 finding them out. Read this issue.

THWARTING THE EARLY ROBIN

When late snows pile up and early rains deluge the gutters, man thinks of the south, and his wife wonders what she would need for a little trip like that. To the south, with a parasol above the head and the warm sand beneath the feet and out yonder the warm sea, and to those who hunger therefor, in vain or not in vain, this issue is dedicated. And to encourage south-bound proclivities Vogue in this issue shows the smart woman everything she needs there, even her bathing suit.

DID YOU KNOW?

Did you know there really was a little shop that just during December sold Christmas gifts? It was just such a little shop as you wanted, to save miles of walking and hours of planning and wrinkles of worry. And did you know that you could get the hole in your priceless Chinese rug rewoven? Did you know that you could have eggs that were as really truly fresh as an invalid must have them fresh? Did you know that there were places to obtain everything for your children's party—even to the entertainers? Did you know that there was a directory where the shops that specialize in one thing or another were grouped under their specialties? Vogue knew and Vogue tried to tell you, to help you in your search for that most troublesome thing there is to find—just what you want. Next time, try reading

THE SHOPPERS' AND BUYERS' GUIDE

This is a classified list of shops, and is maintained by Vogue for the quick convenience of the busy woman, the woman who lives out of town, and other women. It tells what shop carries what, classified under the latter what. It is a time-saver, as you will discover if you study the Guide on pages 8 to 14 in this issue.

HOW TO BUY VOGUE

Vogue would think it had explained amply to its readers just how it is possible for them always to obtain Vogue on the news-stands, and just why Vogue is sometimes sold out. Yet because of the many readers who are disappointed each half-month, Vogue takes every chance to explain the matter to its patrons. The solution is—order Vogue of your newsdealer in advance. Vogue has tried to made the reason for this clear on page 43 of this issue.

THE FORECAST NUMBER

If, out of the twenty-four issues of Vogue, you could have only five, we would select for you the five that are coming now, beginning with the February 1, the Forecast of Spring Fashions number. This is the crisis in the fashion year, and these five numbers are planned from cover to cover, to bring you fashionably through it. The next, the Forecast number, casts a long bright shadow before it—a shadow of a smart silhouette that has something that looks like a pointed bodice, something that looks—yes, undeniably—very much like panniers—or is it a bustle?—at any rate a bouffant drapery over a petticoat. (Is it really quilted, do you suppose?) Shades are these of the ladies who posed for Watteau's brush and curtsied before Louis XV. These little ladies and others as quaintly gowned come trooping from the ateliers of Georgette, Jenny, Premet, Doucet, Buzenet, Worth, Paquin, Beer, Lanvin, Royant. Hats, too, are in fine feather for these spring fashion numbers.

THEN THERE ARE THE MATERIALS OF SPRING

As well not have a new gown or suit as have it made out of a silk with an old-fashioned 1915 pattern, or out of a fabric that the mode of 1916 has debarred. Therefore Vogue always makes a great effort to show early the new materials, not merely the new materials that the manufacturers are making, but those that the couturiers are using. New York has imported a large number of fabrics, and these will be shown in the next issue, with a forecast word about checks vs. plaids, and both vs. stripes. In the February 15 issue more fabrics will be shown, in color.

BOTH SIDES OF THE CURTAIN

Though this February 1 issue is a bulky fashion book, it is surprising how many other things we have been able to crowd into it. Clayton Hamilton contributes two special articles—one a pæan of praise for Yvette Guilbert; indeed, for a sober-headed critic, he quite loses control of himself in speaking of this "greatest living actress."

Our Robert McQuinn, who designs so many things for Vogue, has designed something for Gaby Deslys,—a background, (stage sets and chorus costumes) that is one of the best backgrounds ever made—and Mr. Hamilton discusses it from the point of view of the new theory of stage decoration. Vogue does its share by showing the background in colors.

Paris, too, has a heart for the theatre; so the opera has opened up, and quite a few fashionable actresses are wearing fashionable clothes—Cécile Sorel, Marguerite Carré, and Berthe Cerny—and their clothes will be shown in the next, the February 1, Vogue.

MRS. HARRY PAYNE WHITNEY

This delightful portrait of Mrs. Whitney is one of Prince Pierre Troubetzkoy's most able pieces of portraiture. Mrs. Whitney was Miss Gertrude Vanderbilt, daughter of the late Cornelius Vanderbilt, and she is herself a painter and sculptor of great ability. She has, since the war began, devoted her talents to relief work; her hospital at Juilly, near Paris, is, as the French Minister of War cabled her, "the pride of all France"

Following the sun right over the rim of things—that is an elopement

ELOPING WITH FATHER'S CHOICE

Albertine Equipped Her Elopement, Bag and Baggage, in a Breathless Twenty-four Hours—Then She Didn't Elope; Why Should She? Isn't the Thrill of Eloping in the Equipping?

"IT'S all so unromantic," Albertine sighed, staring at a plump pearl on her left hand, "such a hideous disillusion."

They were motoring in from Richmond when Albertine suddenly pulled off her glove and began, ominously, as above.

But Edward only beamed. "If I were any happier I couldn't stand it," he said.

"I always thought," continued Albertine, unheeding, "that I should have a great romance. A Russian, perhaps, some well-born foreigner, anyway, would come into my life. Father would loathe him; but fate had meant us for each other, and in the end we would 'fly together.'"

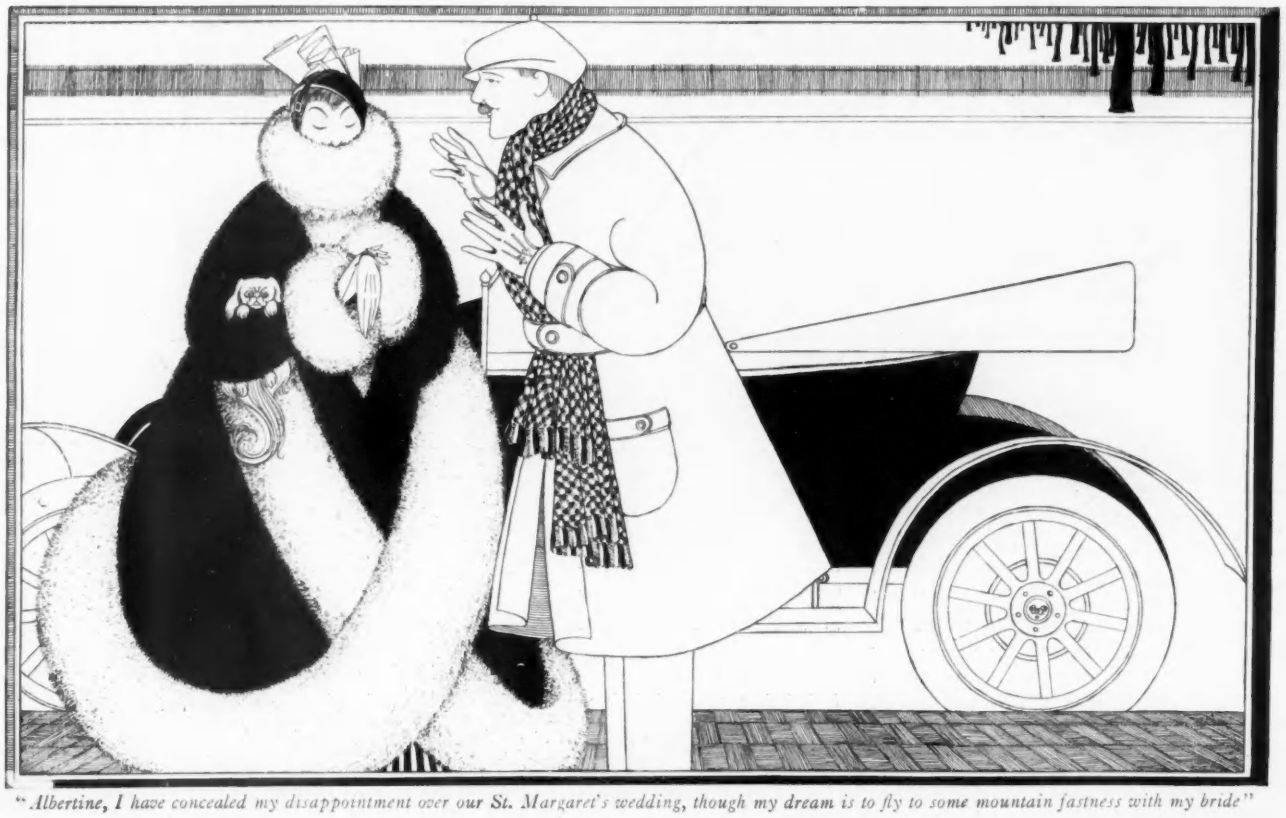
"Where would you fly?"

"To the—the steppes—or the Paris Ritz. Instead, what happens? I fall in love; Edward, I fall in love with the very man father would have picked out for me. And we're going to be married in the usual conventional way; we're going to spend the same beautiful, banal, traveling honeymoon, and then we are coming back to London, with our only chance, our one and only chance, for adventure and romance, gone. I can't stand it, Edward, I simply can't."

Edward was immediately in a panic. If Albertine was going to act temperamental with the wedding only six days, twenty-three hours, and thirty-seven minutes off, something would have to be done. The fear of losing Albertine would have inspired even the most parsimonous imagination, and it fired Edward's through and through.

"If romance will make you any happier," he said, after a pause, just as if he were talking of chocolates, "we'll arrange that. I can easily make your father mad at me; I've only to begin taking back the money I've been letting him win from me at poker, or to stop giving him strokes at golf. By to-morrow night he won't won't want me in the family at any price, and his opposition—his sudden, violent, utterly unreasonable parental opposition—will be our necessity for eloping. I'll bring Old Dear (Old Dear was Edward's car) around to your door at eight o'clock the morning after I make your father mad. You will enter it, presumably to go to an early hunt meet, and we will fly together."

"Where shall we fly to?" Albertine asked with sparkling, anticipatory eyes.



"Albertine, I have concealed my disappointment over our St. Margaret's wedding, though my dream is to fly to some mountain fastness with my bride"

Albertine shopped as fast as she could until she had acquired a blue leather dressing-case with supplies to carry her from tiffin in the tropics to tea at the North Pole, a ripping wrist-loop umbrella, a cigarette case for Edward's aunt, and a posy and muff for herself

"Our destination will be Dumfries," Edward answered promptly.

"Dumfries," gasped Albertine, "Why Dumfries?"

"My dear girl, Dumfries is the refuge and paradise of persecuted lovers. Dumfries is in Scotland. It's on the rim of that country where two beings have only to let a few people hear them say 'we're married,' and they are lawfully wed."

Edward was beginning to enjoy himself, but Albertine looked puzzled. "Do you mean to say that there's nobody churchy around at all?" she asked. "Not even a pew-opener?"

"Heavens, no!" cried Edward. "What we will do is to go directly to my Aunt Georgiana, Lady Ballymore, you know. She has the finest old Jacobean house in Scotland. We'll descend upon Aunt Georgiana at tea-time and simply say, 'We're married!' That makes all the tea-time guests witnesses to our marriage, and there you are! It's all that's required in these free-thinking Scottish affairs."

TO FLY TO MOUNTAIN FASTNESSES

They were at Albertine's door now. "It would be rather wonderful, wouldn't it?" she said breathlessly. "I never dreamed you were as romantic as all this Edward."

"You have misjudged me. It was the aspiration of my early childhood to fly to some mountain fastness with a night black Choctaw queen. I have sought to conceal my dread of the hack-neyed happiness that awaits me with you—a mere blonde, whom I knew when a yard would make you a frock, and whose grandmother worked samplers with my grandmother—but it has been very hard. Now, however, since you have broken the ice, I just can't go on without romance; I simply can't, Albertine."

Albertine laughed. "But, I say, we couldn't possibly motor to Scotland by tea-time. It's hundreds of miles."

"No, we'll have to overtake the Blackthorn Express somewhere, Leicestershire, probably; but we must start in the car."

He set Old Dear humming. "I'm off to the club now, where I shall begin at once to goad your father into opposition and malevolence. It'll take a bit of doing because I'm ashamed to say we get on amazingly. Eight o'clock to-morrow, oh, Princess," he called as he drove off. "Mind you're ready and act stealthily."

LAYING THE PLOT

An elopement, if one does it well, takes quite as much getting-ready-for as a fashionable wedding. And think of the scramble in so short a time! Albertine shopped in Bond Street, mostly at Osprey's; wrote pathetic notes to each of her promised bridesmaids—it was to have been a very quiet wedding with only six bridesmaids, as Edward was home on leave; lunched at the Carlton with Edward's sister, Lady Norah O'Shaughnessey, who could be trusted to give a witty and picturesque account of their last hours of conventional life; and sold dolls at Claridge's in aid of the Gentlewomen's Conservative League. Then she flew home to pour the Judas cup of tea for half a dozen dearest friends, helped her father entertain the Bishop of St. Wilfrid's at dinner, and otherwise disported herself with gaiety and artifice.

"Of course I shall take very little," she reflected before a glittering assortment of dressing-cases when she began her shopping. "One can't take forty trunks in a motor, and if one doesn't take forty, one trunk and a dressing-case will do as well. Let me see, that one, please," she said to the attendant. "No, not the one with the tortoise-shell—the violet case with the gold fittings. But, well, after all, I'll take a blue one," and in deference to Edward's regiment, Albertine turned from the tempting violet morocco case lined with primrose silk to a more conservative affair of blue leather with gold and blue enamel inside offset against a biscuit-toned lining.

It would seem that the latest London dressing-cases provided a woman with every little impromptu toilet elegance she could possibly need in any circumstances, from tiffin in the tropics to tea at the North Pole. Besides containing old friends, the softening powder, the vivifying rouge, and the rest, the case Albertine finally chose was a compact miracle of other dainty mysteries. Its supply of such things as perfume, cold cream, carmine, and cologne was sufficient to carry one over a good English Friday-to-Tuesday week-end and send one back to town, smartness intact. It is possible, indeed, with a dressing-case like Albertine's, not only to keep as brushed, bright, and braced-up on tour as in one's own boudoir, but to dispose of one's correspondence, write a play, or a storiette and revise an address book or two.

While she was selecting baggage, Albertine also chose for Edward a transcendental portmanteau with every kind of brush and bottle for which the most imaginative man could possibly express a wish. This she ordered to be sent to Edward's chambers with her card, on which she scribbled, "From the Woman in the Case." As an afterthought she added to the case the newest walking stick; one never knows when these motor trips are going to wind up in a cross-country walk. Then she chose a ripping little umbrella for herself, as every one does who is going to Scotland. The umbrella was one of the new models with a wrist loop, an umbrella guaranteed to stick closer than a lover.

Then, remembering that she wanted a new hand-bag—when does a woman not want a new hand-bag?—she flew into a charming little shop and, with a nice eye for the right note of color (Edward's car was war-yellow), she chose a graceful, tapering, black velvet bag with a severely handsome ivory top. With this she just had to have a perfectly plain ivory cigarette case with a jolly jade snap; Albertine did not smoke, but the gold tips of the cigarettes looked so very pretty in the case, and she thought she might give it to Edward's aunt, Lady Ballymore, for her favorite pastime.

Among Albertine's final fantasies were some gorgeous Highland rugs—everybody is swathed in Scottish plaids these days, and if it isn't a tartan, it isn't a rug; a pair of high boots trimmed with fur; a particularly coquettish thermos bottle to carry the warm distilled rose-water in which Albertine always washed her lily-white English skin; a boutonnière for father; and a posy for herself. The posy was of the kind to which the young Princess Victoria gave vogue long ago, made of the tender-colored petals of many tiny flowers.

"I wonder if the Princess Victoria ever wanted to run away," murmured Albertine, as she tucked the nosegay in her coat.

But heavens! with so much stopping and shopping, she had almost forgotten that it was to-morrow Edward was coming at eight. Such heaps yet to do! "A taxi, please."

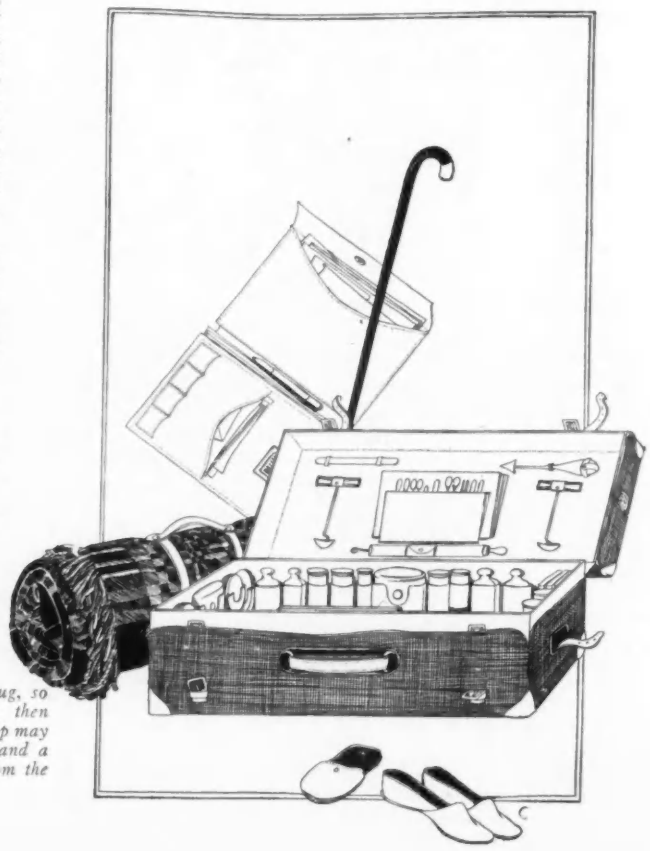
AND JIMMIE DUFF!

Fog was everywhere as Albertine slipped softly out of the house on the morning of the great adventure. She could just distinguish the rakish outline of Old Dear, and Edward in a fur coat like a fort. Albertine's eloping kit was likewise prudently polar-wise, a greatcoat of sealskin, a tiny turban, a vast muff, and white-furred Jimmie Duff. Jimmie Duff was very smart in his white coat with a black patch over his left eye. He was barking pettishly; Jimmie hated eloping at this uncanny hour.

Albertine was followed by a duenna-like figure, bearing rugs and various boxes. "Digby is taking the train," Albertine announced. "We'll pick her up somewhere on the road."

Then, after an elaborate manipulation of rugs, the installation of much pigskin paraphernalia, and disciplining appeals to Jimmie Duff, who behaved outrageously, the runaways were off.

(*Continued on page 92*)



If it isn't a tartan, it isn't a rug, so Albertine bought a tartan rug; then a stick for Edward—as a motor trip may turn out to be a walking trip—and a dressing-case for Edward, "From the Woman in the Case"

FROM PARIS RAIN *to* BIARRITZ TEMPEST

"It Rains," I Said in Paris, So I Went to Sunny Arcachon; "It Pours," I Said in Arcachon, So I Went to Biarritz; at Biarritz I Was Drowned,—but I Saw Storm Coats

When the rain was a deluge and the train was puffing like a snail to Biarritz, she came in. Her coat was beige and storm-proof, as was her hat—a combination of black satin, a beige straw band, and choux of black horsehair tulle

Jersey, silk or wool, is worn everywhere on the Continent, for suits, frocks, trimmings. Rodier's wool jersey, tryko, in marine blue made this coat. The skirt is gray and white striped, the hat gray felt, with gray quills black-tipped

IT was raining in Paris, and a wild wind blew, loosening chimney-pots which crashed down, imperiling the lives of luckless pedestrians. Unfastened shutters rattled and banged all night long. In spite of the wind there was fog, for with the English coal France has imported the English fog, and of late Paris has been treated to several genuine "pea-soups," thick, yellowish, and blinding. Lamps were lighted in the shops at midday, and lamps were needed in the streets but little later. It was cold, and the rain fell without ceasing. And suddenly I grew weary of the weather, the patriotic performances at the theatres, the *ventes de charité*, the masses for the dead, the black garments.

"IT RAINS," I SAID

"I will go away," said I. "I will go to sunny Arcachon, and under the singing pines and on the sun-drenched sands of the great dunes I will rest."

So with the help of Norah, who has somehow managed to graft a French accent on to a rich brogue, some of the latest almost-too-wide and far-too-short frocks were packed hastily into the latest invention in traveling bags (one travels now on the Continent with bags, not with boxes), and with my latest Hamar turban on my head I took the night express to Arcachon, to "sunny Arcachon."

But I would have fared better if Norah had packed my goloshes and my mackintosh instead, and if I had worn a sailor's sou'wester instead of the newest Hamar; for the sands of Arcachon were drenched with rain instead of sunshine, and the pines were singing out of tune, were howling, in fact. Never have I experienced such a mad wind as that which blew that day across the "Bassin," whipping those usually placid waters into a white foam and strewing the beach with wrecks of shattered boats. Not that the wrecked boats surprised me so much, for it has always been a puzzle to me how those queer flat-bottomed boats remained afloat even in the best of weather; but the fury of the wind was unspeakable.

"It rains," I said to the driver of the igloo-like tent on wheels, as I crept in through a little hole in the side. He had a face like a withered red apple, and he turned on me a bright and toothless smile. "*Oui, c'est la tempête,*" said he, and clucked to his dripping horse.

The streets and alleys of the pine woods were filled with branches torn down by the wind, and the fagot-gatherers with their barrows were reaping a rich harvest. "It's an ill wind—", I thought, as the igloo reeled and rocked on its way up the hill; and it straightway blew into my lap a twig bearing a cluster of the burr-like cherries of the *arbousier*—the tasteless, lovely fruit which is so much used in conserves.

The cottages of this little winter resort are adorable; they are veritable villas of romance, nestled in misty, Corot-like thickets of young gray sycamores, evergreen shrubs, and mimosa, against the dark green of the pines. They are small, these cottages; not one of them is built for more than two, "and in some of them"—it was a prim English girl who said it—"two would be delightfully crowded." Just now many of the cottages are closed, while through an open door or window one catches a glimpse in many of them of the white cap and the brassard of the Red Cross nurse.

It was completely concealing, this long coat of gray velours de laine. This light gray, by the way, is seen everywhere in Paris. The hat was the same color, of straw and faille, with a band of white leather

Alvarez, the tenor, has a snug little villa in Arcachon, and Gabriele d'Annunzio comes often to "Le Moulleau," where from his windows he looks out across the Bassin to the tall white lighthouse on Cap Ferret.

SEEN THROUGH THE RAIN

Visitors were few, just then, in Arcachon. There were some English people at the Continental and the usual quota of convalescing French officers everywhere. The unpretentious villa of the King of Spain was closed and the simple iron gates barred. "Les Papillons" fluttered white curtains from every window, but the "Villa Jane" was shuttered and the rusty brown leaves from the plane-trees were drifted high against the closed door. There was a subdued air about the town, a hush, a silence which can only be explained in one way: it is the war.

Arcachon, like all the other towns of France, is full of wounded soldiers. The Grand Hôtel and the Château Deganne have been turned into hospitals, and even the Casino Mauresque in the pines is filled with convalescents. Here, as in Paris, the eyes of the soldiers who have seen service at the front have that odd, indescribable, faraway expression that, once seen, can never be forgotten. I noticed it not long ago in the eyes of some English soldiers I met crossing on the Boulogne-Folkestone boat. Officers and men alike wore this dread, faraway look, as if always in their ears was the din and before their eyes the smoke and blood of battle; and not in their lifetime, I fancy, can that look be effaced.

Rain was pouring down, but from my window in the Regina-Foret loomed a most alluring hill

dense with pines, with the gleam of white sand between green branches; and well into the afternoon I could resist no longer, and started out to essay *la grande dune*—the great mountain of sand behind Arcachon. The sand was boot-top deep, but all went well until I reached the top. Then the gale caught my sheltering umbrella and whirled it away over the tree-tops, and I saw it no more; but in my mind I followed it across the Pyrenees, across the Mediterranean, above the white villas of Algiers, into the vast Sahara, to the glad heart of some dusky chieftain.

It seemed a long way back to the blazing fires of the hotel, and it was a very wet and much bedraggled person who entered the door of the Regina-Foret just as the Sultan of Morocco and his suite were going out. For a moment I was tempted to ask him to send back my umbrella when he got home, for one can not lose the smartest umbrella to be found in the rue Duphot without a qualm.

BUT THE SUN WAS NOT AT BIARRITZ

If it rained at Arcachon it rained harder at Biarritz. The wind blew furiously at Arcachon, yet Arcachon is in a way protected, since it is on an estuary instead of the open sea; but at Biarritz the wind became almost a hurricane, driving the rain before it with the cutting force of sleet. The long rollers that thundered in before the wind from the Bay of Biscay broke on the rocks in spray that was dashed like hail against the windows of the Hôtel du Palais. It was odd, sitting quietly at dinner in the great semi-circular dining-room, all gold and rose and ivory, softly lighted, and bright with flowers, to have only the great double windows between that and the crashing and booming of the storm outside.

None of the hotels of the Côte d'Argent were crowded the week of the great storm, and the Hôtel du Palais was no exception to the rule. There was the usual group of visitors from South America, "positively frightfully rich, my dear!" and the unfailing English contingent, with the equally unfailing handful of French officers. The daughter of the English Premier, Miss Elizabeth Asquith, had been for some weeks at the Palais when I arrived. She was guarded like a dragon by a white-capped nurse, for she still looked a bit pale and nervous. Like all the women of the warring nations, she was very quietly dressed, appearing in somber frocks of velvet with a touch of gold embroidery on softening folds of dark chiffon. Her pretty dark brown hair was always beautifully dressed, and often thrust through with jeweled pins.

At the Palais, there was also the inevitable half-dozen of chic Frenchwomen with smart frocks, wonderful complexions, and bright smiles. One knows the type well. Where do they come from and where do they go, these gay little creatures of caprice? One often wonders. One of them walked into the dining-room one night—for they also observe the etiquette of war-time and do not appear in evening dress—clad in a frock of cool, light gray jersey cloth, trimmed with light brown beaver. Her hat was also made of jersey cloth, the mode of the moment, and was bordered with a thread of beaver—at least, it is called beaver though the soft silky fur is actually filched from the gentle and inoffensive rabbit, and is clipped with razor-like blades to the desired thickness.

They walked into the dining-room, a substantial mother and a trio of pretty daughters dressed alike,—one rose, one blue, and one mauve bodice, three silver lace skirts. They were evidently all fresh from the rue de la Paix

OF LIGHT GRAY, JERSEY CLOTH, AND COATS

This odd, light gray, which has been so much in vogue of late, is worth something more than a passing thought. Turbans of palest gray plumage were worn through the early winter by some of the smartest women of Paris, while pale gray faille was used for some of the smartest frocks. For spring there are frocks and cloaks of gray silk trimmed with jersey cloth much as the jersey frocks of the winter were trimmed with fur; and sports hats of jersey or gray felt are bound all about with shining metal and trimmed with metal buttons or cockades.

Gabrielle Chanel, in her Biarritz shop, was showing frocks of thin silk jersey in many colors. For earliest spring these garments were trimmed with fur—beaver for light gray jersey, *castor gris* for black, and gray, brown, or black fur for blue jersey.

Storm coats were much in evidence at Biarritz, where, rain or no rain, visitors can not forego their "constitutional." Of gray velours de laine—not exactly designed for wet weather—was the coat sketched at the bottom on page 21. The belt in no way interfered with the flare of the back, and while the sleeves fell short of being long the skirt of the coat entirely concealed the frock underneath. The wearer of this coat, however, indulged in no more walking than the few steps necessary to carry her from the snug interior of a limousine to the sheltering doorway of a modiste's shop.

Equally shy of rain was the wearer of the coat sketched at the upper right on page 21. The color was marine blue and the stuff was the new "tryko," the imitation jersey cloth which has just been so successfully launched by Rodier. The tall gray hat was made still taller by three stumpy gray quills tipped with black which were set stiffly into the hollow of the crown.

So heavy was the downpour at Biarritz that stout rain-coats were the rule, coats long, belted, and firmly buttoned. Small indestructible hats of oilcloth lashed down with stout veils were worn in defiance of the elements, and umbrellas, sure to be shattered by the wind, were left at home. The tea-rooms were empty, the golf club was deserted, and all the life of Biarritz was so manifestly awaiting the cessation of "*la tempête*" and was so dull that I quietly folded my cloak—still damp from the rain of Arcachon—about me and stole away to San Sebastián.

AND IT RAINED AT SAN SEBASTIÁN

And it was raining at San Sebastián! Not, indeed, with the wild fury of the storm at Biarritz, but with that steady determined downpour that takes the curl out of your hair and perversely crimps your temper. It filled me with a passionate longing for my own ingle-nook in wet, foggy, far-away Paris.

As the crow flies, it is fifty-two kilometers from Biarritz to San Sebastián, but by the railway it is very much farther,—and in war-time it is farther still. I was quite sure, in my own mind, that the engine had paid a flying—no, a crawling—visit to every Pyrenean town on the map and others not there, and that we had passed, dripping, through Madrid and were well on our way to Gibraltar when the train came to a slow stop, my journey's end. And it was still raining.

Two hours later the stars were shining down on the old Spanish town, just as they shine in a cold, clear, winter's night sky "down east," and the waves were lapping at the beach opposite the Maria Cristina with much the sound—intensified, of course,—of a cat lapping up cream.

(*Continued on page 92*)

'Oui, c'est la tempête," I said when I reached Biarritz, for what had been rain in Paris was a hurricane in this seaport town, and the big rollers thundered in before the wind and broke in spray cliff high

Biarritz is so neat, so docketed and ticketed; its chimneys stand straighter than chimneys do anywhere else, and it looks so well washed. Indeed, it was well washed in the great storm, and it shines like a jewel since

1916 HATS CONSIDER THE ALTERNATIVES OF HEIGHT AND BREADTH

Many early hats show strong convictions for height in back and depth in front. Black made goura on the hat at the left accents a black liséré brim that is of no season a fashion, by no fashion discarded

Odette considered two things in the hat at the right: (1) height vs. width,—settled in favor of width; (2) materials,—settled in favor of rose-striped cream batiste over black straw, with a minority vote for skunk fur and one vote for roses

Higher in back than in front, and draped—these are the lines of many spring turbans. The one above is of satin—white, blue, or black—for mid-season wear, with a fan-shaped made aigret in color to match

Hats show no immediate tendency to lower themselves, except over the nose. The hat of black horsehair braid at the left illustrates this new line. The draping follows the mode; the made aigret, the customs

The early hats show dark colors; as for shape, early Paris models soar. The braided straw is decidedly rough; the crown is satin, the flowers violets, the color purple. Hats on this page shown by Gerhardt

CAN THESE BE THE SPRING FASHIONS?

Well, Perhaps Not, but If Not, They May at Least Denote a Source of Inspiration for the Spring Mode, for They Have Been Designed by Doucet for the Appearance of Dorziat in London in "Disraeli," a Play of the Period of 1870

The tight basque, the drapery at the hips, and the tight sloping shoulder are already a part of this season's mode. Who can say how much farther we may be led by the charms of this last-century gown of black satin, black velvet, and black passementerie, with its bright green satin revers, and the accompanying black velvet hat with bright green plume?

She who adopts 1870 styles must forswear the short skirt and match amplitude with length. On this costume of violet taffeta, the edges are scalloped and bound with white taffeta and up from them run applied straps of black taffeta edged with white and held by white buttons. A frill of delicate black lace veil falls from the tiny violet taffeta hat

The combination of light blue and pink which has found such favor this year lends itself well to an afternoon frock of the 1870 type. Basque and overskirt are of light blue faille, bordered with white lace of old-fashioned pattern, while the vest and ruffled underskirt are of pink satin and the wide sash loops are of blue faille lined with pink satin

In the middle above is a henna velvet hat made for Mlle. Dorziat by Lucie Hamar. This hat is built on the same shape as the violet taffeta stage hat at right; and this is a notable fact about the hats which Hamar has made for "Disraeli,"—they are practically identical with the models which she has been making for day wear during the winter

A FRENCH ACTRESS AND HER PARIS HOME

FEW French actresses have warmer friends in America than Mlle. Gabrielle Dorziat, who appeared in New York last winter in "The Hawk," and who, throughout the season, aroused much enthusiasm through the musical recitals and classes in French literature and diction which she gave to raise funds for French war relief. This noted actress, who holds high rank upon the French stage, was a protégée of Coquelin, aîné, to whose encouragement she attributes much of her success. She presented in "The Hawk" the part of Countess Marina de Desetta which she had created in the original French version of the play. She spends much of her year in the distinctive Paris home, two views of which are shown on this page, and, by way of recreation, she is an enthusiast at golf and tennis.

This season Mlle. Dorziat is appearing in London in "Disraeli," while continuing to devote much of her time and energy to the furthering of relief work. For Mlle. Dorziat, in this play, Doucet has made a trio of deliciously quaint gowns, copied from the styles of the early seventies. It is part of Mlle. Dorziat's art that her stage gowns never express her own personality, but concentrate interest in the personality which she presents in the play. So charming are these old-time gowns and so interesting from the point of view of the mode that they are sketched in detail on the opposite page. These costumes are all the more interesting because it seems probable that the epoch to which they belong will exert decided influence on the fashions of the coming season. We have already the tight basque, the drapery at the hips, and the tight sloping shoulder, and the draped train is even now on the horizon of the new mode.

A bronze grill and heavy portières separate the "salle de bain" from the boudoir. Mlle. Dorziat is the fortunate possessor of a number of drawings by Degas, three of which—with the well-known "Blanchisseuses" in the middle—are hung above the bookcase

The hats which Mlle. Dorziat will wear with these frocks were designed especially for her by Lucie Hamar, and it is a remarkable fact that they are practically the models of to-day—the very hats which Mme. Hamar has been supplying all winter. In fact, she has just completed for Mlle. Dorziat herself the street hat of henna velvet, sketched in the middle at the top of the opposite page; it is draped over a duplicate of the shape in violet taffeta which is worn with the stage frock of violet taffeta sketched on the opposite page.

Photograph by Ira L. Hill

Mlle. Gabrielle Dorziat, a favorite on the French stage, who last year proved to New York her abilities both as actress in "The Hawk" and as litterateur in musical recitals and lectures for war relief, is this season appearing in "Disraeli" at the Royalty Theatre in London

Two photographs by H. C. Ellis

The furnishings of the sleeping-room are of the period of the French Empire. The peacock screen at the head of the bed was presented to Mlle. Dorziat by the son of Coquelin, aîné, after the death of that famous actor, whose encouragement had done much toward her success

NO COSTUME NEED BE LONG WITH US WHEN WE BATHE IN SOUTHERN WATERS

She isn't pulling her skirt up to be cunning: it's made that cunning way. Black and silky as a crow she stands above the water and she keeps her hat above it, for it's of blue tulle and is made for the beach and the sun-dried sand

One of Georgette's forethoughts materializes in putty colored gabardine, and takes form in a skirt made very very full by box plaits and gathers, and a coat similarly full in its hip-length peplum. Even the revers are fulled a bit, too, into the band of dark blue faille 'round and about them and the collar

GEORGETTE AND CHÉRUIT DEAL THE MODE WITH A MOST LIBERAL HAND

Somebody's turned his field-glasses on her, the startled little figure in the middle at the bottom of the page,—but who blames either of them? It's made of black taffeta touched up at the points of interest with vivid blue taffeta

Here we have a straight-hanging box jacket and a frock with an ever widening skirt. By these does the Maison Chéruit predict expansion? This three-piece costume is of faille and chiffon,—blue, except for white chiffon at the neck. Long loops draped from the chiffon skirt-yoke increase the appearance of width

FOR MOTOR GARB, AS FOR ALL SPORTS CLOTHES, THE ENGLISHWOMAN IS AN ACKNOWLEDGED LEADER OF FASHIONS

DUNHILL OF LONDON DEMONSTRATES THE NEWEST WAYS OF FASHIONING FUR AND LEATHER FOR USE BY THE MOTOR WOMAN

Since, for the moment, the French jockey has no occasion to wear his cap, the English Allies convert it to the smartest motor cap of the season. It is of suède, and a coquettish silk tassel hangs at the right front. The blue and the brown tones are especially favored, and there may be a jacket of matching suède like the model at the left

A most satisfactory affair is the new suède waistcoat, for it is soft and has no clumsiness, yet it affords the most complete protection against those chilling winds which somehow succeed in penetrating the thickest of loose coats. It is of tan suède and buttons nearly to the throat. The "grandmother's reticule" of the motorist is equally novel

Quite the most unusual motor garment of the season is this combination veil and muffler, which consists of a silk veil, partly lined with squirrel, as shown in the illustration at the left. This veil does not cover the face, but protects the back of the head and ears and crosses at the chin. The hat is of black silk beaver, high-crowned, trimmed with cock feathers

With this lambskin coat of mole gray is worn a Reboux hat of mole gray leather trimmed with grosgrain ribbon of the same shade. The bone buttons which fasten the coat are gray, but the requisite dash of color is given by the scarf of Highland plaid. The coat is of excellent cut and is widened by a flounce set on a short way above the knees

THE NECK-LINE OF THE SPRING BLOUSE POINTEDLY RETREATS

A batiste blouse makes a sheer exhibition of hand-made daintiness; every stitch shows it; hemstitched bars and ruffles proclaim it. Black, like a shadow of spring, is the hat of milan straw faced with black crêpe de Chine; the beige grosgrain fancy gives color

A blouse of white batiste (middle of the page) makes a point of novelty in its plaited collar. The back is split to admit a saucy bow of black grosgrain ribbon. The hat of white hatter's plush faced with white milan is trimmed with white hackle feathers ending in whips

Many blouses this spring show a bit of pretty color composition; here a blue handkerchief linen blouse is topped with a pink batiste fichu. The blouse is daintily hand-made and has a simple design of drawn-work on collar and cuffs

SOME HATS GIVE THE MODE A BROAD TIP, OTHERS ARE CLOSER

It's a wise waist that knows a new collar and adopts it; and this handkerchief linen blouse displays nicety of distinction in new collar, black tie, fine tucks, and hemstitching. The brown milan toque is trimmed with a feather breast, dark brown and grayish brown

Lest one fail to mark them on the blouse of white handkerchief linen (middle above), strips of black ribbon mark them well,—the box plaits on collar and cuffs. Six bits of drawn-work in the front extend like six long ornamental buttonholes from the buttons

Casting aside other novelties that it may win in the color race, a hand-made blouse of handkerchief linen (middle below) shows to the startled eyes of a new mode a blue body and a flesh colored collar, or a flesh colored body with either a lavender or a blue collar

This tailored blouse is of "La Jerz" silk, a new white wash silk striped with color. Ribbon striped in blue and yellow is draped on the white milan hat. The waists on this page are from Best and Company; the hats from Burgesser

Modern touring has almost made the world forget the meaning of distance and discomfort. This Fiat is one of the long, comfortable, low cars, a five-passenger body on a six-cylinder chassis. However, the tonneau amply accommodates the two auxiliary seats that fold into the backs of the divided front seats

MOTORING INTO 1917

The 1916 Automobiles Made Their Début; the World Motored There, and Motored Away, in a Twelve-cylinder Car, for How Else Should It Travel?

EVERY one who is actively interested in locomotion for 1916, which is to say, in automobiles, has doubtless paid a number of visits to the two important exhibitions of motor-cars which have just closed their doors in New York, the National Automobile Show in Grand Central Palace and the Automobile Salon at the Hotel Astor. And, of course, every one among the thousands who visited these exhibits observed for themselves many of the new things which have been accomplished to make motoring more comfortable, more convenient, and more attractive even than it has been in other seasons.

There are many things, however, in the newest automobiles which tend to bring about these results, which could not be demonstrated in an exhibition. Also there have been improvements, obvious enough in an exhibition, which are in some need of interpretation. Of these it is the object of this article to treat, so that something of the broad possibilities of the automobile of to-day may be realized, and so that the reader is in a position intelligently to demand in a car the latest improvements.

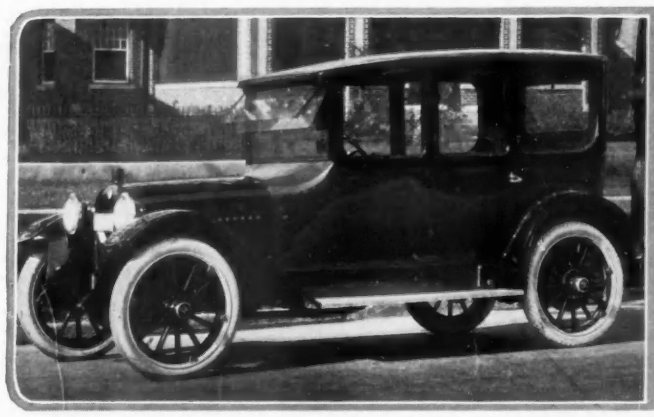
MACHINERY THE MAIN POINT

The first great difference between the 1916 gasoline car and its predecessors lies hidden to the ordinary view in the mechanical mysteries of the motor itself. This is flexibility. That sounds like a dry enough matter, to be sure, and there are very few women of the turn of mind to take a vital interest in the details of the motive power which makes their transportation from place to place so delightfully easy. Nevertheless, although the usual buyer need not be bothered with the abstruse questions of structural detail, flexibility has a very important bearing on the enjoyment of motoring, whether the motorist is merely driven or belongs to the enthusiastic and growing body of women who drive their cars for themselves. In fact, the introduction of the twelve-cylinder motor and the increased popularity of the eight-cylinder motor this season marks an entirely new era of motoring from the woman's point of view. The reason is that motors of this type, and also, to a degree, the newest and most refined types of six- and four-cylinder engines, give such increased flexibility that locomotion by means of them may be called a new sensation. This is certainly true of the so-called multi-cylinder cars. If one is being driven in a twelve-cylinder or a good eight-cylinder car, there is a strange sense of detachment from anything mechanical or material. One seems to float along, with never a jerk or a jar, and with bewildering ease and smoothness. The motor glides along at this speed or that with the utmost smoothness.

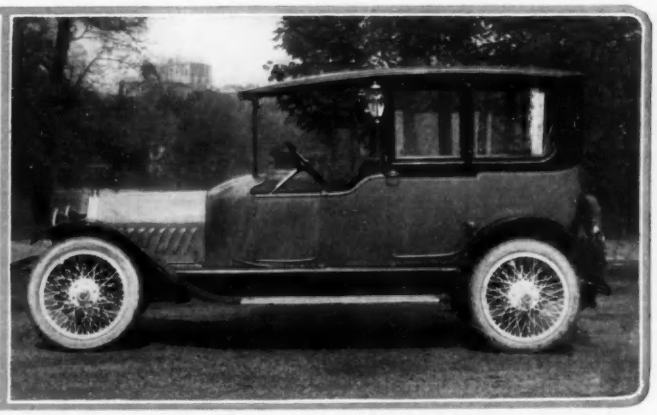
The wide windows and deep upholstery in limousines such as this eight-cylinder Stearns-Knight are to old models as a chair car to a coach

ARTISTS OF DECORATION

The novelty and force of this new freedom in motoring comes home with greater force to the driver than it does to the mere passenger. The driver finds with astonishment that he can get through traffic at two miles an hour or at a speed far beyond city possibilities without shifting a gear; the multiplication of cylinders under the smooth hood has liberated the driver from the annoyances of gear changing, and conferred a sense of smoothness to driving that nothing else, save the magnetic or electric transmission perfected during the year, has been able to bring. This, of course, means many more women drivers in the months to come, and a deal less fatigue for the passengers.

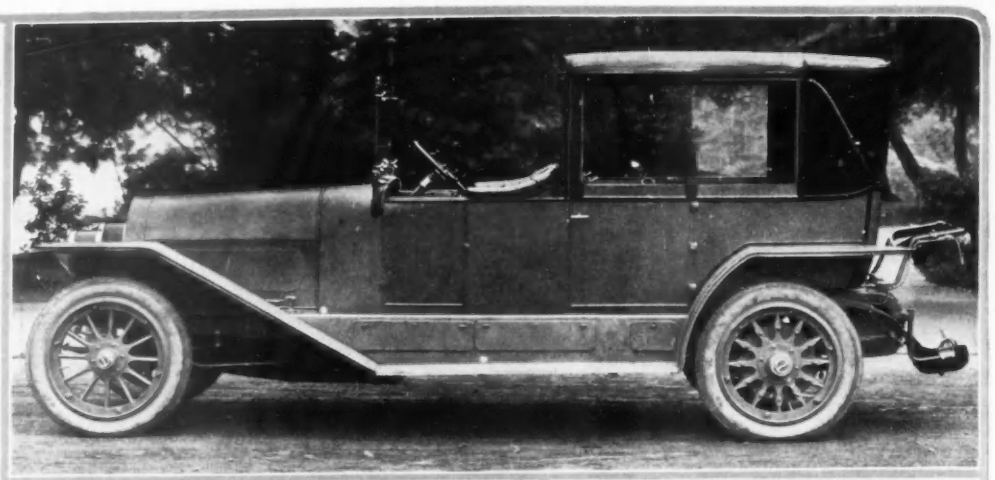


The Hupmobile sedan illustrates the fine workmanship and finish possible in a medium-priced car. It is a two-door car with divided front seats, and is upholstered in gray bedford cord, for the use of cloth increases; it has a dome light, besides the corner lights, and a double wind-shield

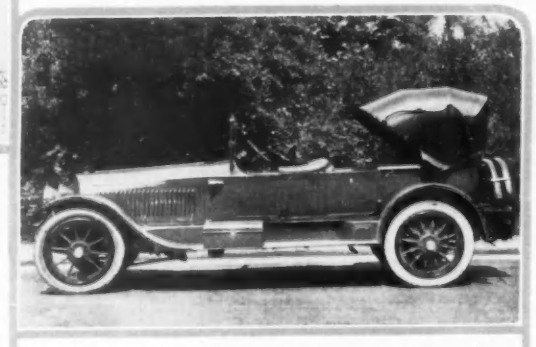


Wide doors and long clear running-boards make the Oldsmobile limousine remarkably easy to leave and enter. The use of wire wheels with this type of body is unusual, and lightens its appearance. The deep cowl and the high placing of the coach lamps add to the attractiveness of the car

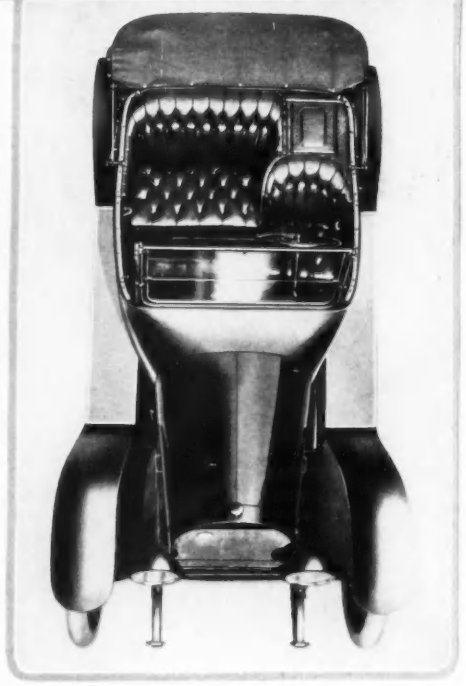
The Chandler is one of the new three-seated cars which accommodates four passengers, as a comfortable folding chair is available. The driver's seat is forward of the double side seat, leaving a covered, dust-proof compartment for small luggage



No unnecessary details mar the lines of this custom-built Locomobile phaeton landaulet. The car shows the top up but without the driver's curtain, and with windows and partitions lowered to give an open view with protection from sun. The straight guards and built-in lockers are not common

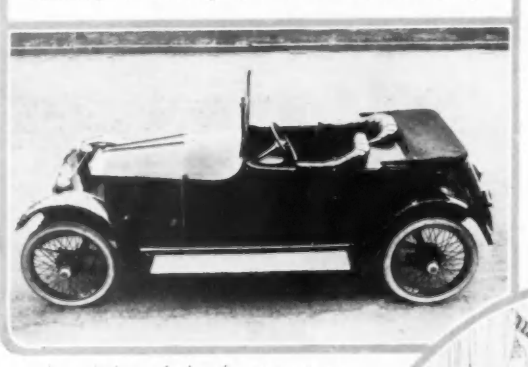


The Packard is a car de luxe of the automobile world, and few models of cars are looked forward to with greater interest. Its long low lines are a standard of beauty, emphasized in this special body by the long pointed radiator, the side lights, and the neat victoria top



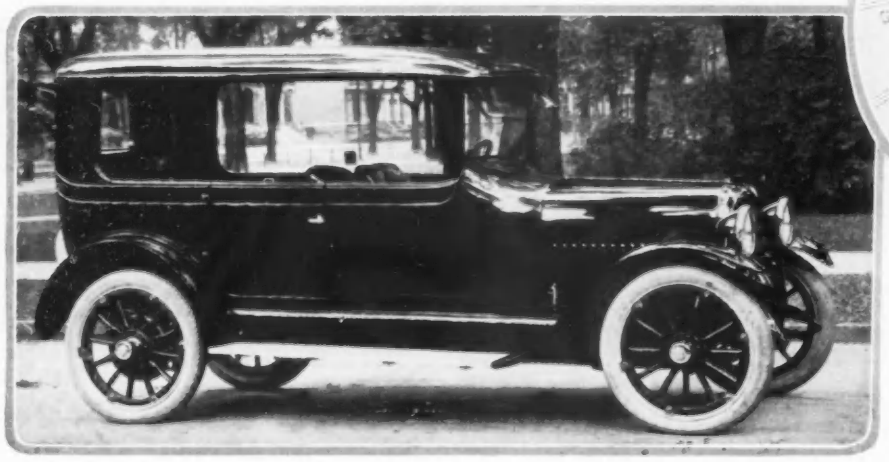
One of the most comfortable of the new three-passenger cars is the Kissel Kar. In this the deep indentation of the double seat leaves back of the driver's seat an ample covered storage space

The three-seated car as exemplified by the Pierce-Arrow shows clearly the wide comfort of this arrangement, as in this car the driver's seat is set especially far forward, and there is no seat molding to interfere with his freedom of movement. The large Pierce-Arrow enclosed cars have a convenient device—the time-piece is mounted on the roof line, where it is easily seen day or night



A variation of the three-passenger machine is shown in this Scripps-Booth roadster, for the third seat is a folding stool at the right-hand side. For 1916 the motors of these cars are of larger bore and greater power

The Winton Six has perfected its comforts till it has raised its own standard, itself a standard, ten-fold. The sedan above illustrates the new perfection of comforts, such as wide windows, side robe-rails and pockets and arm rests. The interior is very smartly upholstered



The advantages of the touring sedan, in which the side windows may be entirely removed, have no better demonstration than in this Paige-Detroit. The curving roof lines of this car add to its beauty, and the double wind-shield insures the driver clear vision in all weather

Swivel chairs are at their best in the electric, and in this Ohio Electric their placing gives unusual roominess. The dainty interiors of such broughams encourage the hope that electric cars for all-round service are possible

There are many types of folding seats, as there are of inner telephones. One seat in this Hudson is partly folded; it disappears into the floor and front seat. This shows a side pocket telephone, and a robe-rail, with umbrella rack

The White limousine illustrates one of the newest folding-seat arrangements. Roller curtains effectively close them from view and the locker between is invisible

Of course, this smooth running is not the only good thing that models of the new year have in store. The designers of motor-cars are becoming artists to an increasing degree, if art can be defined as doing a thing well and beautifully at the same time. With the exception of a few bizarre attempts at sensation, the artists of car line and coach-work, of interior body decoration and fitting, seem to have absorbed only what is good in the unconventional art of the moment. They are avoiding the crude and the extreme with a nice taste which is deserving of much praise.

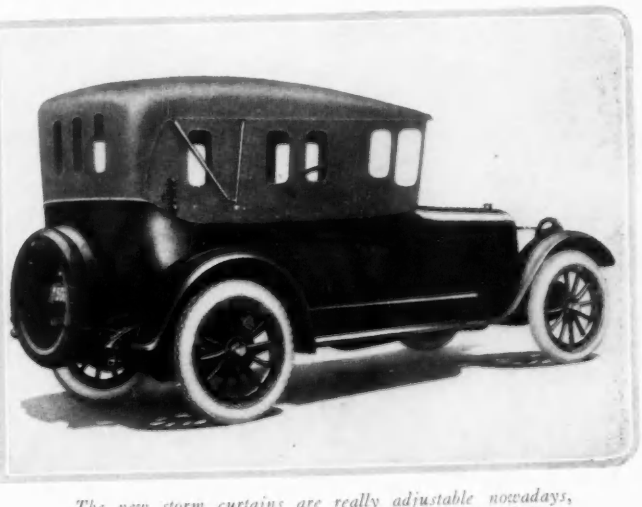
To be sure, one or two extreme "boat" bodies have been brought out, but they are obviously intended rather to focus the attention on other cars of the same kind than to make any serious attempt to establish a precedent. As a matter of fact, influence of the nautical design, which had its first true manifestations last year, is to be found in modified and improved form this season. Long sweeping lines, relatively low sides above the seats, and a distinct bow and stern effect may be found in many models. In addition, the smaller details help to carry out this impression. Thus the "tumble home," as it is called when one is speaking of yachts, an incurving roundness of the side edges, is a noticeable feature of several touring-car bodies. It gives a pleasant sense of finish and has practical merits as well, as this edge makes for a bit less beam without the sacrifice of interior space. Also it helps a little to reduce wind resistance.

The incorporation of lockers in the interiors of both closed and open bodies is also an idea borrowed, perhaps, from the boat designer. At any rate, it may be welcomed heartily, for these lockers, worked in with the body design so that they occupy only space which has heretofore been waste, are delightfully convenient places. In some cars these lockers are on each side of the dashboard in the driver's compartment, and in not a few cases, in cars which have no passageway between the front seats, they are in the second cowl with which the backs of the front seats are finished. Where the front seat is divided, each seat back has often been used as the hiding-place of a shallow locker. Again, in some of the town car models, a handy compartment lies between the two disappearing extra seats, and adds not a little to the finish and beauty of the car, especially if it is made a panel of wood like the trimmings. Flap pockets on the insides of doors are also to be found more generally this year than ever before, supplemented by lockers and other ingenious devices.

(Continued on page 84)

In the Apperson "Chummy" roadster, a four-seated car on an eight-cylinder chassis, the seats are forward of the axle. The front seats are divided, the rear seats face slightly inward

One of the most important improvements in electric cars is the perfecting of dual control, as in this Baker, in which front or rear control is optional. Pullman lights are excellent devices



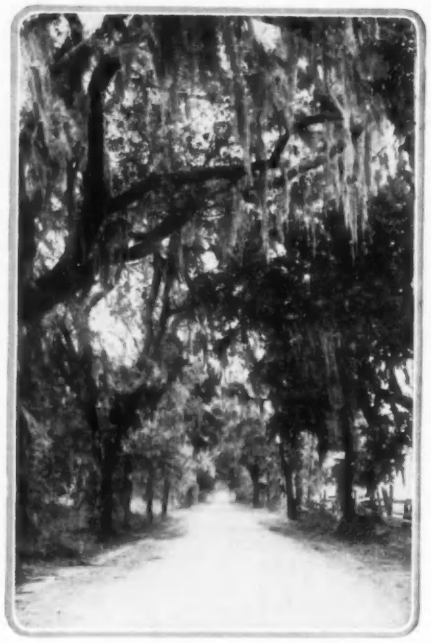
The new storm curtains are really adjustable nowadays, firmly, quickly, and easily. The storm top on the Chalmers car makes the open car truly snug, yet admits both light and air

ON TO MIAMI

In Search of the Pot of Gold Sunshine Which Lies at the End of the Quebec-Miami Highway

The start of the highway is at Quebec, with its "old city" at the foot of the Château Frontenac, a maze of quaint streets so crooked they can scarcely lie still

Large-scale maps giving exact touring directions for the Quebec-Miami tour may be obtained from the office of the touring bureau of the American Automobile Association



In and out of Savannah the road lies between colonnades of live oaks swaying with gray moss and laced together by board fences—also swaying

"DID you have a pleasant motor trip down from Quebec, George?" Mr. Preston Belvin of Richmond asked Mr. George A. Simiard, a Quebec chemist, who was attending a convention of the American Highway Association in Richmond.

The chemist stopped analyzing the contents of his glass and set it down with quite needless noise. "Rotten! The roads are simply damnable; had to be towed out of sixteen quagmires in sixty miles."

The editor, Mr. Howard S. Hadley of Plattsburg, nodded a commiserating head. "We'll have to see if the American Highway Association can't do something or other about it," he suggested tolerantly. "What do you think, Smith?" he asked Mr. Frederick T. Smith, the "Road Grabber" of New Jersey.

The advertising man, Mr. Norman M. Parrot of Baltimore, sat up with a jerk. "Here, you fellows," he said, "suppose we organize a nice little association of our own to build a boulevard between Canada and Florida, via Baltimore."

Utterly absurd, of course, but—they did it. The next morning Richmond was plastered with posters which read, "Come get aboard the Quebec-Miami Highway Car." At the first official meeting of this impromptu Quebec-Miami Association, thirty "road patriots" in the ten states to be crossed and in Canada were entered as the members, and the offices of the association were properly parceled out among the chemist, the advertising man, and the editor. "Good-Roads Smith," of Bridgeton, New Jersey, volunteered to serve as field agent, so he was soon aboard the "Quebec-Miami Highway Car," and he has been aboard ever since. He has worked, talked, and pushed to get the road started, and to keep it moving; on that first day in Richmond, he made an umpire stop a baseball game; he made a federal judge adjourn court for half an hour; and he persuaded players, lawyers, jurors, and spectators to get aboard the "Highway Car" with him. So, to-day, in place of a long weary stretch of rutted mud and sand, there is an almost perfect chain of good roads to link Canada with Florida.

Roughly, this highway may be divided into three sections: Quebec to New York, New

(*Continued on page 88*)

The highway follows the old Indian trail along the edges of the mountains, where two centuries back French and Hurons stole south on the hunt for English scalps

Fort Lauderdale is behind us, and a long wide palmetto avenue opens ahead; seventy miles, then we throw out the clutch and brake her down—Miami!

AROUND *the* CLOCK *with* PARIS MODES

Four Types of Costume for Four Needs of the Day and—Whisper It as Low as Collars Are High—Here and There a Hint of What Spring Styles Shall Be

MODEL BY MARGAINE-LACROIX

The filler, so to speak, about the neck of the half-jacket, half-bodice top fulfilled its duty so prettily that it was repeated over and over on the skirt. The frock was worn at the Théâtre Michel by Mme. Léone Devimeur in "Les Vacances de l'Amour"

MODEL BY DŒUILLET

Narrow discretion being cast to the winds, an afternoon coat is reefed in only at the neck-line, and from that it quickly and somewhat pointedly retreats in every direction. The result of this vagrant disposition is a coat that folds and drapes easily in the softest lines

MODEL BY PREMET

Once upon an unfortunate time when tailored suits were galvanized into a set mold, stitching did its strict part, but in these free days, stitching but serves to mark the lovely lines of a garment. The wing of the hat indicates the direction of progress

"IF wishes were horses, beggars would ride"—so runs the old proverb; but in Paris one is inclined to make it read, "If wishes were taxis"—and swift, sure, skidproof taxis at that, clustered about the corners as of old—then a pedestrian might, instead of being as drenched as the proverbial hen, ride home in dry security. Ordinarily there are plenty of taxis in the streets, at least in the central part of town, but with the first drop of rain the taxi *libre* vanishes as if by magic. It is droll. And there has been much rain in Paris lately—rain and high winds. I counted five wrecked and abandoned umbrellas in a three minutes' walk on the boulevards, and my own is suffering from strain.

IN AND OUT OF THE RITZ—CHIEFLY IN

It is partly owing to the unpleasant weather that the tea-rooms and matinée performances of the theatres are more crowded than usual.

I saw the Maharanee of Kapurthala drinking tea yesterday in a corner of the Ritz tea-room—drinking tea and puffing clouds of smoke from a cigarette of generous proportions. The Ritz is always crowded at the tea hour, for all Paris drops in then for a brief cup and a few minutes' chat. The Countess Tyszkiewicz, a distinguished figure in her deep mourning, is a frequent visitor, and Mr. Anthony Drexel, the Honorable Lady Keppel, Lady Lister-Kaye, and Mrs. J. Ridgely Carter, with many other English and American visitors, are familiar figures at this hotel.

Mrs. John Astor comes and goes, making the briefest of brief visits at the Ritz. One is likely to meet her there at any time. Like the Englishwomen at present, she is always inconspicuously dressed and she was even seen once at the Ritz wearing a hat which she had worn there before. To such indifference has the war brought even the "neutrals" within its gates. The Duchess of Marlborough spent a few days at this hotel recently, and Mrs. William K. Vanderbilt, who has returned to Paris to take up her work again at the American Ambulance, stops in occasionally for tea or luncheon.

CHARITY AND FROCKS

At a recent *vente de charité* given at the Grand Hôtel, for the benefit of soldier artists, Mlle. Exiane wore an exquisite frock of black Chantilly lace. The girdle was of Nattier blue velvet ribbon, and similar ribbon outlined the deep V of the corsage, under the lace. A quaint old brooch completed the picturesque effect. Mlle. Exiane sold perfumes, and her particular corner reminded one of Araby the blest. Mlle. Marcelle Lender, prettily frocked, gaily sold champagne at this fête; and "la belle Otero" demanded enormous prices for red roses. Mlles. Huguette Dastry, Exiane, and Colette Willy, who thought that the Maharaja of Kapurthala had not been generous enough in his purchases,

joined hands, imprisoning him, and they danced around him, demanding that he buy more; but the Prince was not to be beguiled. Showing his fine teeth in a charming smile, he disengaged himself and moved away.

MME. SARAH BERNHARDT, THE BELOVED

Not content with her part in "Les Cathédrales," Mme. Sarah Bernhardt appeared a few days ago in the last act of "La Dame aux Camélias." When she left her bed to walk to her armchair, robed in a trailing peignoir of white satin, her reddish hair falling loose, the great audience made the rafters ring—to use a homely phrase—with applause; but it was evident that each step was productive of much pain. Very enthusiastic was a group of French and Belgian soldiers under the charge of half a dozen Japanese nurses—who, by the way, were as delighted as their charges with the play.

THE PARISIENNE LOOKS TO HER WARDROBE

Mme. Jeanne Granier is appearing daily at the Théâtre Sarah Bernhardt in Maurice Donnay's one-act play, "L'Impromptu du Paquetage," in which she has scored a tremendous success. For the rest, one may choose between "La Vie de Bohême" at the Opéra-Comique, with Mlle. Edmée Favart in the leading rôle, and a "Horrible Experience" at the Grand Guignol.

The couturiers are profiting by the storm, for, deprived of their usual promenades in the Bois, Frenchwomen are employing their time in replenishing their wardrobes. It is all very

MODEL BY GEORGETTE

MODEL BY DŒUILLET

A frock single in effect as in material, an effect that stripes run this way and that to prove; and though some seem to run at cross purposes, they merge into the whole

MODEL BY MARTIAL ET ARMAND

Unenvious of the elaborate achievements of other gowns, this one chose to be simple, with what distinguished success! It is both becoming and smart to wear

MODEL BY GEORGETTE

You knew it was gray before any one told you, didn't you?—the frock in the middle above—for between doves and couturiers you have learned to expect that smooth unbroken lines go with a color that is equally restful

It isn't every mid-season gown that furnishes the shock of pleasant surprise that the frock at the left affords. Novelty is evidently at no premium, considering shawl collar and unexpected bow-tie, odd sleeves and pockets

MODEL BY MARGAINE-LACROIX

Paris has a heart for the theatre, and therefore actresses have a heart for frocks. In "Les Vacances de l'Amour," Margaine-Lacroix heartened the audience as much by this frock of white tulle and taffeta as Mme. Devimeur did by her acting

Dœuillet's very latest "robe d'intérieur" appears in the sketch at the right—a body of white satin crêpe, an overbody of black Chantilly lace, a mind for a rose taffeta collar and girdle, and a soul—ah! who can describe the soul of a French frock?

different from a year ago, for now Parisiennes are taking a lively interest in dress, whereas last year, appalled by the sudden calamity of the war, they rigorously subjected their year-old frocks to a "second season." Meanwhile, the couturiers, with all the cunning at their command, are making frocks more attractive than ever.

On these four pages are shown seventeen examples of their recent ingenuity in the devising of fetching costumes. To illustrate more clearly the points which indicate lines along which the mode is tending, these costumes have been arranged in four groups, under the headings of outdoor costumes, simple frocks, afternoon gowns, and evening gowns.

COSTUMES FOR OUT-OF-DOORS

Of the three costumes shown on page 33, that at the upper right is the only one to fulfil the ideal of a tailored suit. This Premet costume of beige gabardine and black satin is cut on the most modish of lines and makes notable use of machine stitching, which has recently been but little in evidence even on tailored costumes. The hat is a high close model in black satin with an upstanding curving wing of crin.

Dœuillet used black taffeta for the coat for afternoon wear which is sketched at the bottom of page 33, trimmed it with black velvet, and valiantly lined it with vivid blue. M. Dœuillet possesses the happy faculty of giving to his creations the touch that pleases, and his recent models have been very popular.

At the première of the Théâtre Michel—"Les Vacances de l'Amour"—the Maharaja and Maharanee of Kapurthala, who are seen everywhere in Paris now, occupied a loge and evinced the liveliest interest in the play. Near by, Mlle. Marthe Chenal's statuesque beauty was enshrined in a robe which I heard whispered was made by Georgette. Several pretty frocks by Margaine-Lacroix were worn on the stage by Mme. Devimeur. One of these was the very elaborate street costume at the upper left on page 33, which only by stretching several points comes under the heading of tailored costumes. It was made of tulle and taffeta of the shade called *groseille*, after the currant from which it takes its name. The white underdress showed plainly through the transparent tulle skirt, which was weighted with flower-like ruches of taffeta. Even the small hat was of *groseille* taffeta, as was, also, the ruche at the throat.

THE SIMPLER FROCKS

A more severe affair, fairly classed as a simple frock, is the Dœuillet frock sketched at the left on page 34, which is made of blue and white striped crêpe de Chine. Another new street frock is from Martial et Armand and is sketched at the right on the same page. Old-blue taffeta embroidered *ton sur ton* is employed for this frock, and the skirt is flounced and edged at the bottom with etamine of the same shade. A white tulle collar and a mauve cravat finish the frock at the neck, and here, as often, the collar is very high.

M. Buzenet has promised to send fifty of his new models to New York in February. But none will be more welcome then than is the frock at the left now; it is of black tulle and black velvet, and was made by him for Mlle. Jane Faber, who is playing at the Théâtre Michel in "La Marche Nuptiale"

Please note the frock at the right, from the top of its green collar, down the black taffeta basque, past the cream filet tunic, out to the last flaring edge of black taffeta skirt. Was anything ever like it before? Yes, something like it, long ago; but it has been marvelously reincarnated

MODEL BY DŒUILLET

MODEL BY BUZENET

MODEL BY GEORGETTE

The Georgette model sketched at the bottom of page 34 is of rose colored ondine, which is an exceedingly soft and thin variety of satin. The collar and the ribbon bracelets at the wrists are of gray crêpe and the frock is daintily trimmed with steel embroidery. Bands of natural muskrat edge the pockets, and a rose colored cravat is tied jauntily at the throat.

A very smart—is it coat or dress?—at any rate, a very smart garment for the street comes from the Maison Georgette and is sketched at the top of page 34. The color is light gray and the collar and narrow cuffs are of white braid. It is fastened with buttons of *corozo gris*.

FOR THE AFTERNOON HOURS

On page 35 appear four of the newest afternoon frocks. That at the lower right is of Georgette's invention and is made of black

(*Continued on page 86*)

MODEL BY GEORGETTE

Pale rose tulle is here spread so thin that specific gravity gives up in despair; but the resourceful Georgette weights the affair to earth with silver ribbons

One would think a white mousseline skirt with a deep Saxe blue flounce were enough, but Dœuillet tacked on a rustling little postscript of fluted mousseline

MODEL BY DŒUILLET

MODEL BY MARGAINE-LACROIX

MODEL BY BUZENET

MODEL BY GEORGETTE

Through the taffeta bars on the Margaine-Lacroix frock above one may glimpse the white satin underskirt under the green tulle and green taffeta overskirt, and above the bodice one glimpses—roses

It occurred to the rose satin frock at the left to have flatness front and back and fulness over the hips, and to paint the lily Georgette added cascades of Alençon lace to the cascades of the satin

Reduced in circumstances to bare necessities are the sleeves of the frock above, marine blue tulle beneath and paillettes over all, which Buzenet made for Mlle. Jane Faber in "La Marche Nuptiale"

By taking thought Dœuillet might have added a cubit or more almost anywhere to the dress at the right—but happily he did not, and its shortness of skirt is rivaled only by its shortness of sleeve

MODEL BY DŒUILLET

RENÉE AND LUCIE HAMAR MAKE HATS

SUITED TO THE AMERICAN SOUTH

During first spring days, before the summer sun demands the protection of a brim, the turban has its day. This one of pale rose crin Renée has trimmed ring-around-a-rosy-wise with rose flowers, some pale and some dark rose

That velvet, favorite of the winter, has no intention of relinquishing its prestige when spring comes on, is shown in this model with a sweeping violet velvet crown. What there is of hat besides the crown is of violet straw

Lucie Hamar, who has the knack of designing just the right thing at the right time, presents the southern golfer with this fetching sports hat. It is of maize colored straw velvet, a fabric like a coarse velours de laine, with an edge—or perhaps a brim in embryo—of maize toile. On the embroidered front a maize colored caddie poses on a blue medallion

For the height of springtime, with a bunch of violets purpling luxuriantly in the sunny place on top, is the Renée hat at the left. Lest the violets find purple straw too harsh a soil, Renée planted them in a shallow layer of violet satin

Inherited perhaps from the vogue for Chinese hats with tassels is the neck-piece of henna (reddish orange) faille, for it is an integral part of the Lucie Hamar hat. The round little hat of henna faille is bound with a faille braid wreath

Unsatisfied with the boundaries set by the blouse below it and the coiffure atop it, the organdy collar above decided to explore the unknown regions at either side. Sœber made it just trimly smart to wear with tailored blouses

Finding folded bands of colored silk so effective in frocks, Premet repeats the motif in blouses as well; witness the blouse sketched at the upper left. It is rose mousseline and point de Paris lace; the bands are white-faced blue ribbons

At the right above is a white crêpe Sœber blouse with white embroidery to measure off the distance between the tabs that fasten it. The sleeves go to what lengths physiology allows, and the white organdy collar quite exceeds it

To begin the Premet blouse at the left there is a sheer white mousseline foundation barred with narrow rose ribbons. Over this is beige mousseline-de-soie with wider blue moire ribbons, white-faced, to dangle wherever they may

The collar of the rose crêpe Sœber model at the right gave points to the blouse, which repeated them at the fastening. The wee vest and the collar and cuffs are white organdy and Valenciennes, and the embroidery is rose and gold

SŒBER AND PREMET LET SPRING BLOUSES SPEAK FOR THEMSELVES —AND THEIR DESIGNERS

Three photographs by Burke Atwell

Everything about this costume—except the two little dogs—was designed by Lucile. When the shimmery blue frock is not a frock, it is a suit, for the jacket fits over the shoulders as nonchalantly as it swings over the arm. The top of the frock is blue chiffon, blue fox, and blue lace, with blue taffeta folds as bib; and half the skirt is chiffon. The hat, which is fitted to assume a position high up in fashionable affairs, is crowned with blue taffeta, brimmed with blue tulle, and trimmed with blue fox

Exquisitely shaded as a pink flower, and as long and short as the season—fully that—is the frock at the right. The first thing you see is the binding at the bottom, brilliant red and unexpected; then you see the orange banding below the apron, and the proof is conclusive that Lucile did it, for Lucile's signature is narrow lines of color—ribbons, or other mere strings of things. Choux of taffeta support the upper puff of the taffeta skirt; below them the skirt is deep pink, and, to match the puffy part, the folds themselves are lighter pink. The lace is white

A mere shadow of flesh colored chiffon, skunk-edged that you may not miss it entirely, falls over a slim, straight, white satin bodice. Then, as if to throw slimness and straightness to the four winds, the skirt puffs itself up prodigiously and vaunts a frivolous little lace apron and an overskirt draped and prodigally full. The skirt is black taffeta strewn with blue and green rosebuds, the ribbons on the bodice are folds of blue silk, and those on the hat crown are folds of pink satin, picot-edged; the hat streamers are blue and green—a Lucile bouquet

LUCILE DELIGHTS TO DRESS FLORENCE WALTON OF "WALTON AND MAURICE, STRICTLY LIMITED," AND NO WONDER TO A PLAY SOON TO APPEAR, "FULLY THAT," LUCILE CONTRIBUTES COMPLEMENTARY COLORS IN MISS WALTON'S GOWNS

BY GREAT GOOD FORTUNE FOR THE MODE IT IS ALWAYS SUMMER-TIME SOMEWHERE OF WHAT ARE SOUTHERN HATS, FROCKS, AND COATS? — "STOP — LOOK — LISTEN!"

When southern winds blow cool and the southern sun has set—and both are usually daily occurrences—the hour of the coat has come. This is of gloveskin cloth in a shade like raspberry ice, with collar of white gloveskin and tassels and bone buttons raspberry colored. The large affairs of the hat were settled by leghorn and crêpe in partnership—a crêpe brilliantly striped cerise and white; and on the crêpe settled a blue embroidered flower. Hat from Burgesser

Whoever has said the sweater will go out with the spring does not know the nine lives and the ninety-nine climates in which the sweater has its being. The sweater at the top of the page is of pink silk with a check in black and white woven in to form a trimming. To protect the sweater comes the broad hat, of loosely woven natural colored straw, with an appliqué of brilliantly hued figures around the pointed crown and the wide brim. Hat from Ogilvie

Cream crêpe meteor, biscuit colored Georgette crêpe, and heavy cream macramé lace, in the frock above, give food for thought. The sheer crêpe keeps to the long front panel and smart sleeves, in which bindings of silk have a share, and to the embroidered and tasseled collar. Nor is a heavy silk cord the least of the frock. The hat is white milan faced and banded with black hatter's plush, with brilliant blue roses appliqué. Gown from George C. Heimerdinger Company

Some gowns stand out by virtue of a hoop, but with the taffeta frock at the left a heavy cord does duty, dividing white taffeta from taffeta blue striped. White Georgette crêpe forms sleeves and vest, and white kid the belt. The hat illustrates a strong spring tendency to combine straw with material. Here white crêpe got the upper hand of dark blue straw, but made room for an appliqué in blue, red, and green. Frock, coat, and sweater from Maison Maurice

AS SEEN *by* HIM

We Flee from Anarchist Editors and Perfectly Respectable, Nice, Bourgeois Hobohemians in Immaculate Linen Fresh from the Laundry to the More Subtle Evils of Aiken and Palm Beach

IT is good and wholesome, and also joyful at times, to get away from New York. I do not mean merely to get away from the noise and the hurry,—these one can really escape somewhere in the suburbs; what I mean is to get clear away into some other sphere of life, to escape for a while from the eternal maddening monotony of entertaining and being entertained à la New York. I grew so tired of seeing the same things, reading the same things, doing the same things in one endless cycle that I felt like a poor squirrel in a cage, turning and turning a wheel, or like a goggle-eyed goldfish making a futile voyage round and round the inside of a crystal bowl.

I think it was a nocturnal visit to one of the new "fake" Bohemias of Greenwich Village, though, that finally decided me to seek other fields and pastures new, and that at once. Indeed, I am tired of New York artists: artists in Greenwich Village, artists in Fiftieth Street, in the neighborhood of Central Park, in the east on Lexington Avenue, in the studio buildings in the district below Fourteenth Street, and in the recesses of Washington Mews; they are wherever the north light is, and the places they "feed" in are called Bohemian restaurants, and the Washington Square of my youth is unsacred to them.

MIMIC MIMIS AND RUDOLPHS

In my day, Greenwich Village began nearly a quarter of a mile west of Washington Square, where, by the way, I have lived half my life. As an old Washington Squarer, who has habited, at different times, the north, the west, the east (when the University Building was still standing, and its cloisters harbored a jolly crew of artists and writers and men about town), and, yea, even the south side, where I had rooms for two winters, I protest against the present dragging into Washington Square of dull staid Greenwich Village, middle-class and respectable.

In spite of these protests, however, I was lured into one of the new Washington Square district resorts, which are now advertised as Bohemia. The place was clean, the food excellent, and there was no music, but I could not approve of the guests, the mimic Rudolphs and Mimis—each lad with a lassie, like the chorus in a comic opera, and the ladies smoking like chimneys. An obliging fellow at my table took upon himself the task of pointing out the lions and lionesses—especially the latter. I was told that a pretty, attractive, smartly gowned young woman who was handling her cigarette with a Ritz-Carlton air was a naughty poetess with many pasts, and that she still wrote naughty verses for naughty publications. I am sure I could find her name in the Social Register and that her family tree is beyond reproach. The New York brand of being thoroughly wicked frequently goes up in feminine cigarette smoke. I looked admiringly, I must confess, at the wicked female fashion illustrators, but I was not impressed by the cubists—three of whom were pointed out to me as disciples of Piccabia and Glaeze. Neither was I taken in by the anarchist editors and the long-haired poets, perfectly respectable, nice, bourgeois Bohemians sitting in their shirt sleeves, immaculately white and starched, just from the laundry. I refused point-blank also to believe that one of the cubists pointed out was painting a nude lady ascending a staircase as a companion piece to the other unclad female who descended the same some three years ago.

THE GULF VIA PHILADELPHIA

So, after this Greenwich Village experience, I set out at once on my semi-annual pilgrimage toward the Gulf, and I have tarried in Philadelphia, in Baltimore, and in Washington. With me is a jolly old chap—a distant cousin of mine—a man who has known, and still knows, the life in two continents from a vast and varied experience of over half a century. He makes an excellent mentor, for he is a twentieth century Uncle George—not the antique moralizer of the, happily, almost forgotten Rollo books—but a mentor as modern as the latest Park Avenue apartment, with all modern improvements. Like the eloquent gentleman who lectures through a megaphone on the "seeing" omnibuses, he gives little talks on the way, and he is a most useful and entertaining traveling companion.

A CARBON COPY OF NEW YORK

I fear we started on this journey on an impossible quest—not for a Golden Fleece nor a Golden Girl, nor yet on a "Research Magnificent," but merely as a relief from the uniform monotony of New York. We made our first headquarters in Philadelphia, at a certain well-known and most comfortable hotel, relatively quiet, although in the hub of Philadelphia life. The Quaker City is a much noisier place than New York, and, with the exception of a few prim streets, a few dignified old houses, and a few well-known shops where a few ancient families still trade, all the traditions and legends of this staid city seem to have disappeared. Even to its restaurants, the town has become a recent edition of New York. I suppose there are places where one could get Philadelphia scrapple or pepperpot soup, but I did not dare ask for them, and neither were we in season for the celebration which calls for Fishhouse punch. I believe there is still an establishment, also, where one may have oysters fried in olive oil, a titbit over which our grandparents smacked their lips, but I did not seek it out. I promised a fair Philadelphian to send her a few pounds of "Jimcrows," but she had not given me the address where they might be purchased, and even this bit of "local color" fell through. So I was forced to wire to Sherry's and make my offering one of metropolitan sweets instead.

As to Quaker City clubs, they were delightfully hospitable, a piquant combination of New York and London; and as to the skating craze—or rather the dancing on skates—which is in full swing in New York, it is quite in vogue in Philadelphia, too.

The youth in our hotel lift worked his jaws industriously; he was evidently chewing gum. Uncle George remarked that he must be the same boy who took us up to the steenth floor last week at the —— (I am not going to say whether it was the Ritz, the Plaza, or the St. Regis, for fear of having indignant remonstrances hurled at me), but can you picture this at a London or a Paris hotel? However, he was only a replica; a carbon copy of a metropolitan type. The hotel orchestra played "Peer Gynt," likewise "Madame Butterfly," "La Bohème," "Chin Chin," the minuet from the "Arlésienne," the "Chanson Triste," and the "Little Grey Home in the West"—and, well, what is the use of continuing the story? In Philadelphia we had not escaped New York, so we went on to Baltimore.

We had terrapin in Baltimore, cooked in madeira. I could not get it with cream, as it used to be done in Philadelphia, but I was not grieved. I was becoming accustomed to disappointment. The first thing I noticed about Baltimore was the great number of stunning girls, more flamboyantly gowned and hatted than those of New York. There were more beautiful houses than at home, too, but otherwise Baltimore bore a striking and alarming likeness to New York.

The Bachelors' Ball, or Cotillon, I forget now what they call it, still exists, and it is the clearing-house for débutantes. There is more clannishness in Baltimore society than formerly, and yet lots of new people are working their way through to New York, where they all will land eventually.

WASHINGTON AS IS

Washington I found as usual, quiet, calm, and very village-like at night. In spite of the great new houses with ultra-fashionable New York hostesses, there can not help but be an individual note in Washington society. The White House and official life supply it. The sets are more conservative, and although the White House itself is not the axis upon which society turns, and never has been, it is an influence felt everywhere. The nearest approach to its being predominant socially was in the days of former President Roosevelt, when Miss Alice, now Mrs. Longworth, was there. The wives of presidents have not cared, as a rule, for leadership in society; I do not know of even one who has had any ambition to be an uncrowned queen. On the contrary, they have been retired and domestic, and although they have fulfiled the necessary social duties with grace and charm, they have not especially sought out social honors.

Gradually the etiquette of the White House has been crystallized into a code, even the etiquette as to colored servants. After all, it is legendary to have colored servants, and in the old days of New York there were neither white butlers nor white footmen, but black slaves in gorgeous liveries. Just now, with the craze for Chinese decoration which was at its height in the days of Hogarth and the first Georges coming into favor, a hostess may have in her train a gaily garmented blacky as a page. It matches the furniture and hangings of the White House beautifully, as the liveries are black and canary.

After a week of dinners and receptions, and a dance or two, in Washington, I found that in spite of its village mien and its officialdom, the capital city was, after all, doing what it could in its little way to imitate New York. It is, indeed, something of a suburb of New York and more than one Manhattan family has establishments at the capital and in the court end of Fifth Avenue also.

I am still in Washington, but expect to go on very soon. I am rather glad than otherwise to find Washington more metropolitan than on my last visit. Uncle George has not been here for several years, and the changes since his last visit are great. He told me of the time when he, and, in fact, all Washington, used to attend receptions and "afternoons" given by quite famous and notable people in the old hotels of a decade ago. He could remember when one lady, the wife of an historical personage, received and entertained in a small stuffy room in a boarding-house, and there was no attempt to disguise the fact that the room was her sleeping apartment. Yet all diplomatic and official Washington was to be met there.

After I leave Washington, I shall go to Richmond, to Charleston—beloved of writers and seekers after the picturesque; then to Aiken—a second Meadowbrook; and I shall finish up at Palm Beach—a combination of Narragansett and Long Beach with a soupçon of Newport, a suggestion of Saratoga as it was, and a wee spicing of Monte Carlo.

© E. O Hoppé

LADY ELCHO

Like her picturesque sister, Lady Diana Manners, Lady Elcho, who was formerly Lady Violet Manners, is more than a dilettante in the fine arts. At present she is devoting her time to caring for the wounded and aiding her mother, the Duchess of Rutland, in the equipment of automobiles which have been loaned to them for duty at the front

EDITORIAL ANNOUNCEMENT

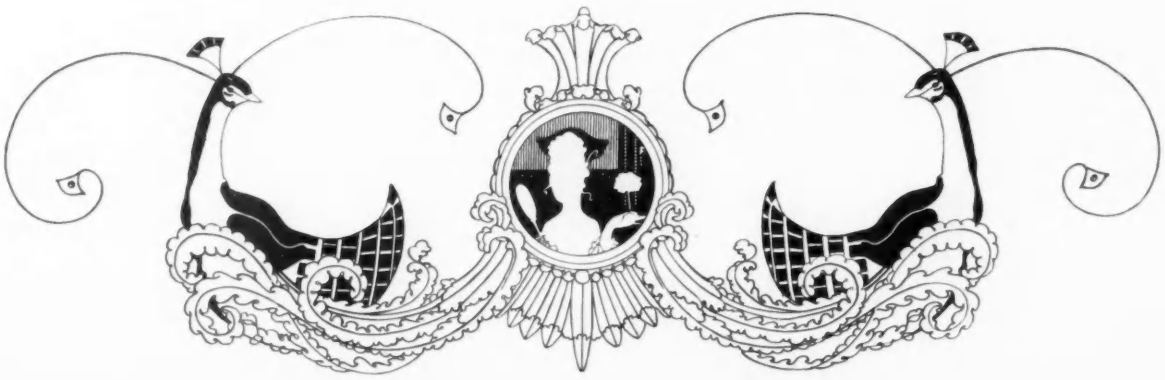
VOGUE receives every day a vast number of letters from friends. Many of these letters ask our advice,—the most complete evidence of friendship; some—as friends should—tells us of our virtues, and by the measure of these we are proud; others—as all friends must—call to our notice our failings, and these we accept in penitence and with a sincere desire to mend our ways.

THERE is, however, one reproach which has been repeated with disturbing frequency in the past few months and to which Vogue feels that it can not plead "*mea culpa.*" This complaint distresses us the more since it unquestionably arises from a real disappointment on the part of our friends, who write us, as it were, "more in sorrow than in anger," that they have been unable to purchase Vogue from this or that news-stand.

WE regret sincerely this inconvenience to our friends, and while we can not remove the causes which led to their disappointment, we can suggest to them a very simple means for avoiding similar disappointments in the future.

THE difficulty which they encounter arises from the fact that Vogue is not, as other magazines are, fully returnable by the individual news-dealer to the big central magazine agencies. For this reason, if a news-dealer orders a copy of Vogue and does not sell it he loses the amount which that copy cost him. Since the dealer must bear the loss if he does not sell as many copies as he orders, it is, of course, unlikely that he will order even one more copy than he feels a certainty of selling, and those who trust to finding Vogue always conveniently at hand on the news-stands are naturally often disappointed.

WE therefore suggest to those who have met this disappointment in the past, or may be in danger of meeting it in the future, that any risk of missing the copies of Vogue which they wish to purchase may easily be avoided by giving to the news-dealer an advance order stating the numbers desired and requesting that he hold them until called for.



WHERE THE BAHAMAS SUN THEMSELVES

Nassau, Once the Rendezvous of Pirates of the Spanish Main, Is Now a Smart Southern Rendezvous of Society

Tennis tournaments in the gardens of the Hotel Colonial are the order of some of the days at Nassau—white clothes days, with a background of palm trees and sky-blue waters clear as mirrors

TO think of the south now o' winter-time is, it may well be, to think of the tiny island of New Providence sitting shining in the sun and blinking at the brilliant ocean. Then to think of New Providence is to think of Nassau, the quaint little capital of the Bahamas, asleep on the northern shore of diminutive New Providence.

WHITE DRESS WEATHER

Two hundred years ago Nassau was notorious as a rendezvous for pirates, the most bloodthirsty pirates that ever sailed the Spanish Main, and to this day the site of Blackbeard's Watch-tower on the hill is pointed out to the interested tourist. Ghastly tales of their cruelty and daring terrorized the people of two continents, for protected as they were by an intricate maze of coral reef, they could well afford to snap their fingers at the rest of the world. Of the numerous expeditions which were sent out to capture them, all succumbed, sooner or later, to the spirit of privateering (for it seemed to pervade the very air), instead of bringing the outlaws to justice. In despair, George I tried bribery; he offered a King's Pardon to all who would surrender, but he met with small success.

During our Civil War, Nassau again sprang into notoriety by becoming the center of blockade running for the benefit of the Confederate States, and during recent years it has become famous as a winter resort, for it possesses a most wonderful climate. During the winter months the average temperature is seventy degrees Fahrenheit, and very rarely indeed does the mercury drop as low as sixty. Nor does the weather grow uncomfortably warm; it is always ideal summer weather—white dress weather—for white, and white only, is worn in Nassau.

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Submarining pennies in the harbor of the Bahamian capital is a game in which two is crowded company, and three is indeed an embarrassment; these black boys will not work, but "submarining" is second nature

Sponge fleets play like schools of fishes off the little island of New Providence, which sits shining in the sun; the tiny boats often house whole families—little black pig, small dog, and all

"SECH PAWPAWS!"

When the north freezes guests in Nassau bathe in the sea under perfect conditions. Much has been written about the velvety white sand and the wonderful ocean of this southern resort, but to appreciate it one must walk across Saratoga Beach where the sand is as soft as sifted sugar, and plunge into the ocean all shimmering with amethyst and jade.

After the bath comes the fruit lunch and in the shade of the sheltering palm conventionalities are thrown aside, and even the most dignified individual will unbend sufficiently—an angle of forty-five degrees is just about right—to suck a dripping "orange-on-a-stick," or drink green cocoanut milk from the shell. The Bahama grapefruit, freshly plucked from the tree, has a very subtle flavor and, to quote our Hoosier poet,

"—sech pawpaws! Jest oozy through
With ripe yaller, like you've saw
Custard pies with no crust to."

Then there are juicy sapodillas, and any number of tropical fruits.

Nassau, the quaint little capital of the Bahamas, lies asleep under the palm trees on the northern shore of New Providence, where flaming scarlet flowers droop about pink stucco walls

Race suicide has made no appreciable ravages, and little black girls and boys sometimes outnumber thatched cottages eight to one, as shown in this group taken at Grant's Town, Nassau

Like the darkies of our own south, the natives of Bahama use their heads to save their heels; this barefoot woman carries a miniature jungle of sisal grass, the hemp of the Bahamas

An itinerant poultry farm? Well, you may call it so if you will; she goes from house to house to sell her eggs and chickens and geese

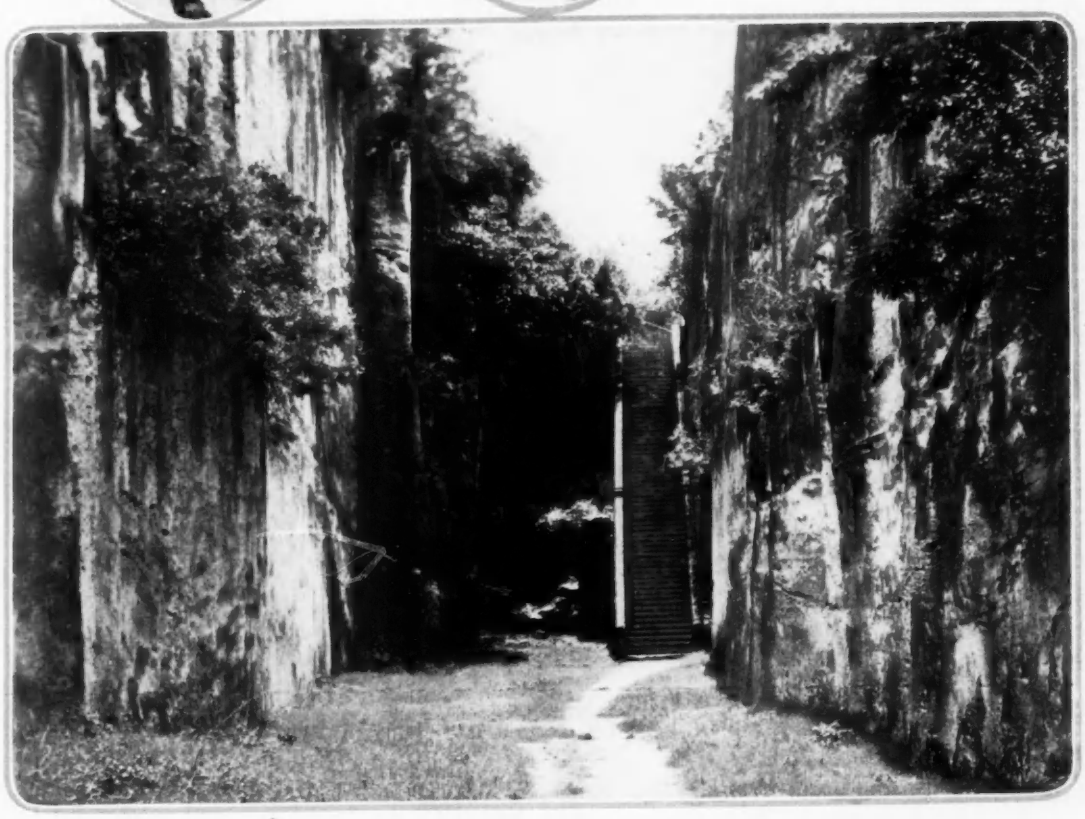
Although Nassau boasts a population of twelve thousand—two-thirds of which are black—and is called a city, yet each house has its jalousied veranda, its garden, and its tinted stucco wall. Imagine a city with white streets of coral limestone and pale pink garden walls! Even the city jail has a most elaborate garden, terraced in pale pink stucco, and the scent of roses and violets is wafted about the grilled windows. Travelers are dazzled by the lavish display of color and at the daring combinations of color, not only in buildings, but, of course, in flowers; flaming scarlet poinsettias and vivid magenta blossoms grow side by side and hang in bewildering confusion over pale pink garden walls, with the pink oleanders, the crimson hibiscus, and the satin-leafed crotons. With the exception of the palm, every shrub flaunts a brilliant flower or a brilliant leaf. The very lizards on the wall are most gorgeously marked.

Not to be outdone by man, the mermaids also have planted gardens—wonderful sea gardens which the traveler may see by means of a glass-bottomed boat. And if the boat be propelled by oars, instead of an excitable and exciting little motor, the gorgeous angel fish, and many other varieties of brilliantly colored fish, exact duplicates of those that fill our aquariums in the north, are quietly at home to callers.

HARBOR LIFE

The deep-sea fishing of the Bahamas appeals to most travelers southward, for one may catch anything from a grunt, a tiny fish of the southern seas, to a man-eating shark. It is a novel sensation for the fisherman to look down through sixty feet of water and watch his intended victim nibble at the bait. And when a brilliant blue turbot, for instance, is hauled in, he looks handsomer than any angel fish that ever swam the sea. The amber-jack, rock fish, kingfish, grouper, and margate-fish give every sportsman all the "play" he wants. These fish vary in weight from twelve

(*Continued on page 94*)



"The Queen's Staircase," which is cut in solid rock, leads from the level of the fragrant white-paved town up to the old Fort Fincastle

The old Chinese tea-chests are handsome affairs and decorative use is made of them in the dining-room shown below

Though our present interest in Chinese decoration seems to be a direct importation from the orient, we are also reviving the Chinese wall-papers of eighteenth century England. Their possibilities for harmony in a modern room with Chinese elements may be seen at the right

At the bottom of the page is shown a dining-room in which the furniture, while wholly adapted to occidental life, is definitely Chinese. In accordance with the very decorative character of the furniture, the room itself is treated as a background

SANITY *in* ADAPTATIONS *of* CHINESE DECORATION

By RUBY ROSS GOODNOW

IN the eighteenth century, Chinese influence in art and decoration swept into and over Europe like a forest fire. Chippendale bowed before it, and invented new and strange forms of furniture. China makers borrowed designs from oriental porcelains, and the wall-paper designers, who had previously accomplished marvelous effects with Italian gardens and English landscapes, became enamored of this new taste, of which wall-papers *à la Chinoise* were the triumphal results. So widespread, so complete, was the Chinese influence that there is hardly a house of the period which does not show some trace of it.

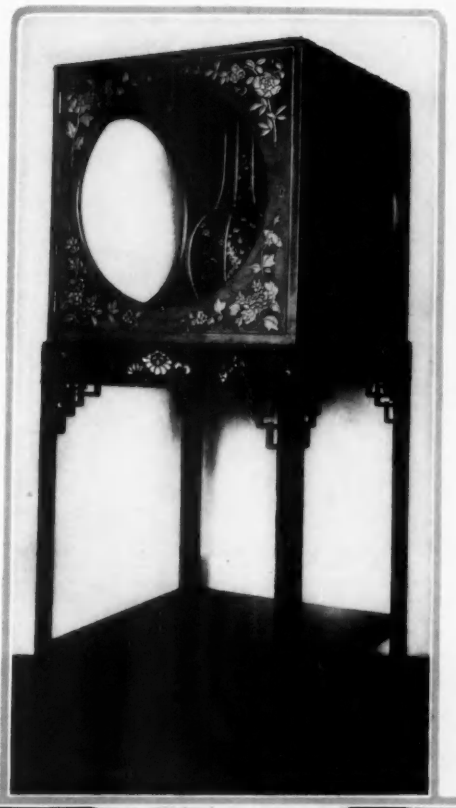
RESTRAINT IN ENTHUSIASM

The present interest in Chinese things is due not so much to a return of the eighteenth century Chinese taste of Europe as to a new interpretation and appreciation of oriental art. It is true that we are reviving the Chinese landscape papers and the printed linens of the eighteenth century, but we are buying porcelains and bronzes direct from the orient, and we are deliberately selecting oriental objects and forms that please us (solely because they please us), and adapting them to modern needs. We are, on the whole, indulging this new taste for things Chinese sparingly and with great care. Wisdom would certainly dictate that an American house should not contain a Chinese room which is a faithful representation of a room in the house of a Chinese man. The Chinese live, as a rule, in brick-paved rooms filled with incredibly heavy furniture. The comfort-loving American could not exist in such a room; therefore the wise indulge a taste for Chinese things by selecting the objects which may be most effectively adapted to American needs and ways of living. The finer the object, the more perfect must be its surroundings, for good rugs and lacquer and porcelains refuse to live on friendly terms with miscellaneous collections.

A MODERN TRIUMPH

A New York decorator has recently attempted to adapt Chinese designs to American rooms by originating lacquered furniture that is modern in form. At the bottom of the opposite page is shown a dining-room with furniture of this type. The room is here treated purely as a background; the walls, which are divided into rather large square panels, are painted black with lines of red upon the moldings; the wall above the high paneling is painted yellow with antique finish; and the carpet is of yellow velvet with a twelve-inch border of black. At the French windows are curtains of heavy, ribbed, black velvet, and the glass curtains are of gold gauze stretched on small rods. The only pictures in the room are a few old Chinese paintings in gouache, and one or two paintings on glass.

The chairs and tables show evident elements of Chinese design, but they were constructed to meet American needs. The square table is large enough for eight people. The legs are placed at the extreme corners, and there is no projection of the table top.



Two novel cabinets of this type were designed to hold a pair of superb Chinese porcelain vases like the one above

Photograph by G. W. Harting

Among the most delightful of Chinese adaptations is the blue lacquer cabinet (below) on a black lacquer stand

This principle is carried out in all the furniture, none of which has moldings or projecting tops. The table and sideboard are of old yellow lacquer, with a very little gold cloud design at the bases of the legs, and a floral design in colors. The table top and sideboard top are in red lacquer covered with glass, and to carry out this color scheme the four side-chairs are of yellow lacquer with the flower decorations in color, while the two arm-chairs are of red lacquer with decorations in gold. All the chair seats are covered with a plain black ribbed silk.

The mirror over the sideboard has a frame which conforms with the red of the furniture, and the glass is lightened and diversified by being engraved in squares. On the sideboard are two red lacquer lamps set on black bases with black pagoda-shaped shades trimmed with white braid and fringe. The three-panel screen of black lacquer is decorated with an old Chinese landscape design, in which the dominant colors are red and turquoise green—an enlivening contrast.

TO INTRODUCE NOVELTY

In order to avoid monotony in this use of yellow and red, two linen cabinets of blue lacquer, set on black stands, are introduced into this dining-room. These cabinets have reeded doors lined with a pressed gold paper of Chinese design, and they are outlined with lines of gold. The stands are carved and black lacquered in imitation of Coromandel lacquer. Further variety is given by two antique Chinese tea-chests, with carved design filled in with red and gold and black.

In another room furnished by the same decorator, two cleverly designed cabinets are used to hold a pair of fine old porcelain vases. These cabinets, one of which is shown at the top of this page, are of blue lacquer, with floral design, and rest on black stands. The cabinet is in the form of a hollow cube, with a circular opening on each of the three sides, through which the porcelain is revealed, while the fourth side serves as background. The inside of the cabinet is of a deep Chinese pink and the outside decoration is in gold. The black lacquer base is decorated with a carved design filled in with bright color.

The Cadwalader room at the Metropolitan Museum is an excellent example of the English Chinese in very stately Georgian. The walls are covered with a marvelous landscape paper whereon the temples and legendary heroes and flowers and birds are arranged most decoratively. This paper is old; it comes from the early days of the Chinese era in England. It is printed on linen and has the effect of a painted canvas. The woodwork of the room is painted a light green and a lacquered corner cabinet emphasizes the Chinese note.

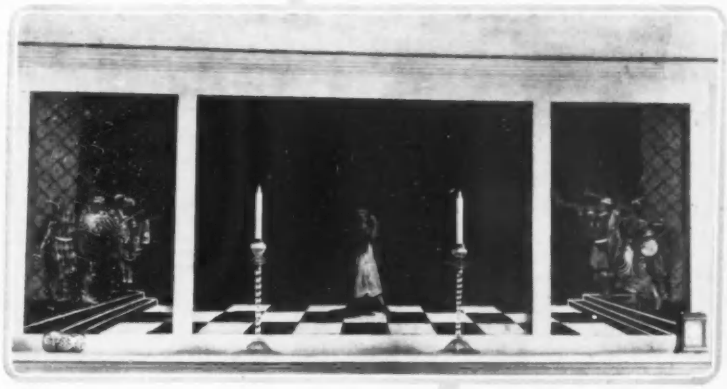
The furniture illustrated demonstrates what may be accomplished when sanity goes hand-in-hand with enthusiasm. So well considered is its basic design that it would be friendly to many other types of furniture and decoration, but, of course, its beauty is most completely realized against such excellent backgrounds as those here provided for it.

NO ARTIST STOOPS TO DECORATION WHEN HE RAISES DECORATION TO THE RANK OF ART

One way to solve the phonograph problem is to make the instrument an integral part of its surroundings by some such method as this (right) of building it into the bookcase

One of the newest chair sets is of the new Kensington-striped Punjabi silk, which is made in indigo, rose, or heliotrope, combined with putty and black

The round Empire pillow is much in favor. This is of green taffeta trimmed with a wreath round about it and a cluster of gold laurel leaves



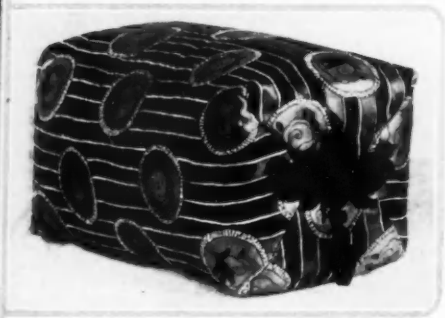
For the bedroom of a client with a penchant for the Russian Ballet, was devised this unique over-mantel, the side panels of which "play up" to the antique candlesticks

A detail of bookcase and phonograph shows the practical and the artistic excellence of the bookcase installation. The arrangement of sounding boards is admirable

When the phonograph is built on structurally good lines it is not difficult to beautify it. Different moods of music are depicted and a scroll design relieves the antique gold ground

Four middle photographs ©, 1915, F. D. Marsh

The heavy hard-working dish-breaker which architects are prone to put at the entrance to butler's pantry may be replaced by such a novel light door as this, decorated to accord with the room



The popular loaf-shaped cushion is here covered with a satin figured in rose and gaily striped in orange and black on a green ground. The neat "envelope fold" is a novelty

THERE has been in recent years a gratifying increase in the number of firms of decorators who take decoration seriously and make of their metier, not a facile craft but an art worthy of their highest ability. Among the newest of these are the Arden Studios, Inc., organized last year and conducted under the personal direction of Mrs. John W. Alexander and Miss Elizabeth Averell.

It is the aim of these studios to induce artists of distinction and ability to turn their attention to the designing of furniture, hangings, and bibelots, and to cooperate with the studios in producing furnishings of the highest type of individual design. They seek to avoid that commercializing of designs which has been the ruin of so much excellent arts and crafts work in this country, and to make furniture which shall be no less excellent and individual in execution than in original design.

To this end, frequent exhibitions are held at the galleries, in which decorative art of high standard, both foreign and American, affords inspiration to designers and gives to those who dwell in houses opportunity to become familiar with the best traditions of both old and modern decoration.

One point upon which these studios have concentrated their efforts is that of making the phonograph beautiful, in external appearance as it is now in tone.

KING ALPHONSO AND QUEEN VICTORIA FIND SPANISH SKIES SUNNY IN SPITE OF THE WAR, AND THE SKY ABOVE SANTANDER THE SUNNIEST

Beside Queen Victoria sits the Infanta Isabel, the King's aunt, widow of the Count de Girgenti. Queen Victoria was the Princess Ena, niece of Prince Louis of Battenberg, and her marriage with King Alphonso XIII was not only a diplomatic Spanish-English alliance, but a love match as well. She has entered into the life of the Spanish people, and at the bull-fights wears, as do the members of her suite, the picturesque mantilla

Photographs © Underwood & Underwood

This picture of King Alphonso (middle) illustrates the charming grace that has so endeared this young monarch to his nation. He is walking at Santander between the Infante Alphonso, at the left, and the Count of Romanones, president of Congress, who, as an ardent friend of the King's and a wise patriot, devotes his fortune and his entire time to protecting his monarch from death. His task is not without reason, for the young King—statesman, sportsman, man of affairs—is yet one of the most adventurous spirits in Europe

Adjoining the Magdalene Palace is the private polo ground, for the King is an ardent player. Back of his Majesty stands his friend Señor Leopold Maza, the most famous amateur "Bombino," or bull-fighter, of Spain. Señor Maza is scarcely less in the public eye than his monarch. After a professional bull-fight he usually buys the remaining bull and gives an amateur performance far from amateurish

The Infante Jaime, seven and a half, is the second son of King Alphonso. Other children may be brought up without knowledge of responsibilities, but not so the little members of royal families. Don Jaime, in his daily walk along the lovely beach of Sardinero at Santander, beside the Countess del Puerto, returns salutes with the dignity of a prince

It is not unusual to see the young Queen Victoria walking with her companion, the Duenna de San Carlos, along the roads about the Magdalene Palace at Santander, a large seaport town and fashionable resort, where the royal family makes its summer home. There are no more democratic sovereigns anywhere than these of Spain, and the freedom with which they go unguarded is an amazement even to us

SEEN *on the* STAGE

Two Repertory Stages Support the Theory of Dramatic Reincarnation, and Shaw Pursues His Familiar Pastime of Taking Life Apart and Not Putting It Back

By CLAYTON HAMILTON

MR. E. H. SOTHERN is affording two distinct services to students of the stage by his skilful repetition of his father's performance in the part of Lord Dundreary; for, in the first place, he is recreating for the present generation a famous characterization of a former period, and, in the second place, he is offering a most interesting object-lesson in the tremendous progress of the drama in the last half-century.

The elder Sothern—whom the present writer never saw—must indeed have been delightful in the rôle of Lord Dundreary; for the careful copy of his great performance which is now presented by his son still entertains the theatre-going public and awakens pleasurable laughter. But the play in which Dundreary figures is a very bad play,—so utterly bad, according to contemporary standards, that the modern auditor is led to wonder how the public could possibly have been contented with such silly stuff scarcely more than fifty years ago. The very title of the piece is nearly forgotten now, and the name of the author—though he was considered a good workman in his day—has long been relegated to oblivion; yet it was to witness a performance of "Our American Cousin," by Tom Taylor, that Abraham Lincoln went to Ford's Theatre in Washington on the night he met his martyrdom.

"OUR AMERICAN COUSIN"

THE reason why "Our American Cousin" is judged to be a bad play is not that it was written in accordance with a system of theatrical conventions that has since been superseded. Old fashions may be good fashions; and it is always easy to reaccept the conventions of a previous period of the drama for the sake of appreciating a play that is a good example of its kind. This fact was proved conclusively last spring, when Mr. Granville Barker revived "The Trojan Women," of Euripides; for, though the play was written more than twenty centuries ago, it appeared to have lost nothing in its power to thrill and to enthral. "Our American Cousin" is a bad play, not because of its soliloquies and its asides, its predetermined alternation of scenes of comedy with scenes of sentiment, its careless disregard of the categories of time and place—by virtue of which, for instance, Dundreary is allowed to go to bed in a room which, only a moment before, was regarded as the private study of Sir Edward Trenchard; but it is a bad play because it does not hold any sort of mirror up to nature. The story is sentimental and false; the characters are artificial and theatrical; and the dialogue is stilted and rhetorical.

To attack a dead play is as futile a proceeding as to thrust a dagger at a man of straw; and the only reason why this review is written is to defend the contemporary drama from the counter-attacks of those critics who continually sigh for "the good old days" of half a century ago. In the middle of the nineteenth century, the drama in the English language had ceased to be an art. The purpose of art is to interpret life; and nothing is worthy of the name of art which does not, in one way or another, remind the observer sufficiently of life itself to make him, for the moment, seem to see it with a keener vision. In the eighteen fifties, in America and England, the theatre was conceived as a place where the public might escape from the world of actuality into a realm of artificiality; but nowadays the theatre is conceived as a place where the public may escape from the world of actuality into

Although familiar in Petrograd and Paris productions of "Carmen," it is only this winter that a full-fledged Spanish ballet, with Pavlowa, the incomparable, to lead it, is introduced in a New York "Carmen"

After seven years of absence Mme. Yvette Guilbert recaptivates American audiences with a new program of old songs; below she appears as in "Episodes des Mariages au Moyen-âge," in a costume from a rare old Paquin print

© Sarony, Inc.

E. H. Sothern, who is playing revivals of old plays, appeared throughout the holiday season in the title rôle of "Our American Cousin," a part created by his father in 1858, when the play was not the thing, and E. A. Sothern was

© Eugene Hutchinson

Photograph by Paul Gerger

Photograph by White

The "guilty, or not guilty?" problem of "The Ware Case," in which Gladys Hanson plays Lady Ware, puts the audience first on one side and then the other until the last minute—then robs them of any side to be on at all

the great region of reality. Playwrights like Tom Taylor tried to make the spectator forget what life was actually like; but playwrights like Galsworthy and Barrie try to make the spectator remember what life is really like.

There is another point concerning "Our American Cousin" which is of importance to students of the history of the stage. A great deal of nonsense has been written recently in praise of the stock-company system which flourished in what are called "the palmy days" of the American theatre. It can not be denied that this system was, in many ways, advantageous to the actor; but it is equally evident that the system was disadvantageous to the dramatist. The immediate concern of such a playwright as Tom Taylor was not to interpret a phase of life that happened to appeal to him, but merely to provide a striking part for each of a dozen performers who were expected by their special public to do over again, in the new play, the sort of work that they had already done appealingly in other parts. Each actor had to be provided with his "bit,"—his special moment for taking the center of the stage and making his particular appeal to those among the public who admired him. The characters of such a play as "Our American Cousin" were all stock-characters: every member of the stock-company had to be furnished with his special "line of business," and life was beaten about till it surrendered to a formula.

Nowadays the dramatist endeavors to say something about life, and employs his actors merely as media for the expression of his meaning; but, half a century ago, the playwright contented himself with fabricating effective acting parts. The play was not the thing; the actor ruled the theatre. That is why, in history, we hear so little of Tom Taylor and so much of E. A. Sothern; for in those days the creative artist was not the author but the actor.

Photograph by Sarony

A roseate ring-around-a-rosy in which those who love are persistently pursued by those who love them is "Sadie Love," with Marjorie Rambeau pursued and pursuing

Photograph by White

A soul-satisfying thrilling moment in "Treasure Island," a tale of "schooners, islands, and maroons, and buccaneers, and buried gold," is when Captain Bill Bones (Tim Murphy) disarms Black Dog (Oswald Yorke) at the Admiral Benbow Inn

Photograph by Bradley and Merrill

Charlotte spends her afternoons and evenings "Flirting At St. Moritz," which, translated into Manhattan patois, means, skating at the Hippodrome. She cuts all sorts of figures—good figures—on a pair of skates she designed herself

© E. O. Hoppé

"Stop! Look! Listen!" the billboards warn, and Broadway does all three rather than risk life and limb in being run down by Gaby Deslys in a riotous musical vehicle. It is said that next season a Theatre Deslys will stand on Broadway

It was only because "Our American Cousin" was not, like our modern comedies ("The Liars," for example), a carefully constructed play that E. A. Sothern was permitted to develop his own part from performance to performance, until Dundreary finally became the dominant figure in the entertainment. The interesting history of the gradual building up of this famous character has been recorded in the "Autobiography of Joseph Jefferson." This great actor created the part of Asa Trenchard when the piece was originally produced by Laura Keene in 1858; and the history of the play may best be told as Mr. Jefferson has set it down:

"The reading took place in the green room, at which the ladies and gentlemen of the company were assembled, and many furtive glances were cast at Mr. Couldock and me as the strength of Abel Murcott and Asa Trenchard were revealed. Poor Sothern sat in the corner, looking quite disconsolate, feeling that there was nothing in the play that would suit him; and as the dismal lines of Dundreary were read he glanced over at me with a forlorn expression, as much as to say, 'I am cast for that dreadful part,' little dreaming that the imbecile lord would turn out to be the stepping-stone of his fortune. . . .

"Sothern was much dejected at being compelled to play the part. He said he could do nothing with it, and certainly for the first two weeks it was a dull effort, and produced but little effect. So in despair he began to introduce extravagant business into his character, skipping about the stage, stammering and sneezing, and, in short, doing all he could to attract and distract the attention of the audience. To the surprise of every one, himself included, these antics, intended by him to injure the character, were received by the audience with delight. He was a shrewd man as well as an effective actor, and he saw at a glance that accident had revealed to him a golden opportunity. He took advantage of it, and with cautious steps increased his speed, feeling the ground well under him as he proceeded. Before the first month was over he stood side by side with any other character in the play; and at the end of the run he was, in my opinion, considerably in advance of us all. And his success in London, in the same character, fully attests, whatever may be said to the contrary, that as an extravagant, eccentric comedian in the modern range of comedy he was quite without a rival."

"TREASURE ISLAND"

WHEN "Treasure Island" was first published as a book, in 1883, the late Andrew Lang spent over it "several

(*Continued on page 68*)

SMART FASHIONS *for* LIMITED INCOMES

With an Economical Turn and Twist Ribbons Furbish Up the Mid-season Gown—Checking the Motor Coat for the Country

Put new ribbons on an old frock and it is a new frock; put them on like barrel hoops and you have the newest frock in your wardrobe

WITH the advance of winter, ribbon has taken a distinct place as trimming. It affords economical turns and twists when dresses are to be freshened up during the mid-season. Over a year ago Lucile made very charming use of it, and with the autumn, Jenny, and Lanvin especially, made a feature of it. In Jenny's gowns, as a rule, the ribbon was placed around the dress in band effect, somewhat as in the illustration above.

HOW RIBBONS BAR THE MODE

A partly worn gown of last season could easily be renovated by such a use of ribbon as this. To the skirt of last season's chiffon frock bands of ribbon might be applied in graduated widths. A bodice or coatee of satin to match could be placed over a partly worn waist. The illustration shows a soft satin bodice ending in a knot and long graceful sash-ends in front. It is permissible to lift the chiffon skirt a trifle, so as to reveal the underskirt, which may be of charmeuse finished with a flounce of chiffon edged with fur. Even a narrow underskirt can be given an appearance of width by a ruffle so placed, while the ribbon holds out the chiffon skirt in rather a stiff fashion in keeping with the mode of the season. The ribbon should be stitched only on the upper edge.

Ribbon is again used very charmingly on the dancing frock illustrated at the upper right. A rather stiff grosgrain or faille, in an orchid shade, could be used for the skirt and the heading. For the bodice a band of lace is placed over the bodice foundation. A straight piece of chiffon thrown in a scarf effect over the shoulders forms the sleeves and the bertha crossed in the front. This scarf should be tacked to one shoulder-strap at the back and to the other it may be held by snappers. Ribbon, which forms the shallow girdle, is tied in a bow and looped at one side. Bow-knots of the ribbon in a looped effect trim the skirt at hem depth; little flat chenille flowers are used with them to complete the effect. Chenille is also looped to the bottom of the skirt.

Lanvin sponsors a different and equally delightful use of ribbon. Four or six lengthwise loops of graduated widths of ribbon are placed one over the other. This arrangement of ribbon may trim the sides of a skirt, replace a rosette on a bodice, or finish the sleeves.

The shoulders gather a bit of diaphanous chiffon into bounds and bow-knots of ribbon tie up the skirt with but a very few loose ends

In the list of the complete wardrobe the motor coat for the country is checked, but it shows no diminution in smartness for the checking

SO MUCH FOR MOTOR COATS

Country clothes have become a very distinct feature of the wardrobe; and among the ever-necessary motor coats are types rather better for country than for town. One of this type is sketched just at the left. Gay colors, especially in plaids, are to be used even more this season than last for the less formal wardrobe of the countryside. Moreover, these big coats are made in such a loose simple fashion that it is possible to make them. The Vogue pattern department supplies patterns at so reasonable a rate that, with the assistance of a seamstress, these coats can be made for comparatively little outlay. Gloveskin cloth is now being made in the pastel shades and is delightful for such coats; it may be faced with one of the new star checks or domino plaids. These domino plaids show a white ground with a broad plaid of color in green, black, blue, brown, or castor, and combine nicely with the solid colored gloveskin cloth in a color which matches the stripe of the plaid.

White cotton gabardine or piqué materialize a smart skirt, a natural color hemp hat takes a graceful brim, and a blouse of white voile is striped daintily. Skirt, $5.75; hat, $7.95; blouse, $1.95

The belt goes crisscross, forsaking the straight way of basket-weave plaids, and the Georgette crêpe waist is cross-stitched. Rolling sailor of white hemp is $10; skirt, $8.50; waist, $7.75

A sports coat demonstrates the continued favor shown to leather. It is made of Russian leather trimmed with squirrel to emphasize the smart cut; $38. The hat is of hemp straw; $35

A jersey coat asserts its right to be more like a coat than like a sweater. Natural color straw and brown duvetyn are the allies of the hat. The skirt is white gabardine; $10.75; coat, $12.50; hat, $5

S E E N *in the* S H O P S

Straw Hats and White Costumes Are Plumage for Birds of Southern Passage—As for the Sports Coat, What About Leather?

A bedford cord skirt opening down the front launders easily, as does also a white pongee shirt finished in mannish style. The panama hat is banded with satin. Skirt, $5.75; shirt, $4.75; hat, $20

THE continued use of leather in coats for country or motor wear seems to indicate that leather is taking a permanent place in the wardrobe of the smart woman. It is consequently most gratifying to find that one can now find leather coats at prices far from prohibitive. The coat illustrated second from the upper right is of Russian leather trimmed with a wide band of squirrel and a collar of squirrel. It is lined with a smart plaid flannel and is excellent to use for skating, for sports in the country, or for motor wear. With the coat, since we are so near the spring, is worn a hemp straw hat, linen in color, trimmed with odd little straw wings in a mixture of green and tan.

An interesting departure in jersey coats is shown in the knitted wool coat at the extreme upper right, for it is cut less on the lines of a sweater than on the lines of a suit coat. The belt can either be worn underneath the front as shown, or on top. Four patch pockets trim it. Worn with it is a hat of natural color straw and brown duvetyn; the crown, the facing of the brim, and the band around the crown are of the duvetyn. The hat may also be had in straw and duvetyn of other colors. A box-plaited skirt is shown in a small drawing with the jersey coat. It is made of a very heavy, excellent quality of white gabardine, and the plaits are held down by circular motifs which are made in one with the plaits and which button with pearl buttons.

Something new in the way of sports skirts is the black and white plaid model shown second from the upper left on this page. It is made of a basket weave material and has an oddly attractive belt arrangement; the belt, like the pockets, fastens with gray pearl buttons.

The soft white Georgette crêpe waist worn with this skirt has a little white satin turnover collar, fastens down the front with tiny white satin-covered buttons with white cord loops, and is trimmed with a most unusual white and coral cross-stitch. It has double rows of hemstitching on the cuffs and is hemstitched where the seams join. It may also be had with the stitching done in blue. The rolling sailor shown with this costume of blouse and skirt is of white hemp with the top of the brim of white grosgrain ribbon embroidered in silver thread.

Plain white cotton gabardine, or novelty stripe piqué if desired, is shown in the skirt at the extreme upper left on this page. It has an unusually pretty back and pockets which, partly concealed, appear to be a part of the yoke section.

A flannel skirt designed with a wall of Troy yoke is worn with a waist of Georgette crêpe, oddly hemstitched to form a design, and a panama hat. Skirt, $10.75; blouse, $5; hat, $20

Sleevelessness has too long been in the mode for us to wonder at it now. The sleevelessness of this white batiste gown is elaborated by hand-embroidery; $3.75

The praises of white batiste, Valenciennes lace, and ribbon in nightgowns would seem to have been fully sung; but that was before this one appeared; $1.95

In this sleeveless white batiste gown ribbons would seem to make up for the lack of batiste elsewhere. Valenciennes lace emphasizes the charming pattern; $2.95

Hand-work enhances the charm of lingerie, for every woman knows the tedious hours and painstaking care of such hand-work as in this nainsook gown; $3.45

This Empire effect is achieved by a yoke in which the back matches the front. The gown is batiste, with embroidered organdy between Valenciennes lace; $2.69

Pearl buttons fasten it in front. Natural color hemp with a grosgrain ribbon band of contrasting color composes the hat worn with this skirt. The simple blouse is of striped voile, white with delicately colored stripes.

One of the smartest models that have been shown in separate skirts is the one illustrated at the lower right on page 53. It is made of flannel and may be had in white, rose, Copenhagen blue, or green. The pockets with their flaps twice squared off are most unusual, and the wall of Troy design which finishes the yoke, and can only be seen in the illustration at one side, continues across the back with the shirring coming out beneath it. White Georgette crêpe, oddly hemstitched to form a design on each side of the surplice front, is the material of the waist worn with the skirt. It is finished at the neck with a purple moire tie. The edges of the front of the waist are satin bound, and but one button, that of white bone, fastens the front. The panama hat shown with it is trimmed with a yellow, green, and white striped silk and an embroidered flower in green and yellow.

For the person who prefers a very plain model in a separate skirt, the one of bedford cord illustrated at the lower left on page 53 is an excellent choice. It is easily laundered, since there is no great amount of fulness and since it unbuttons the entire length of the front, where it fastens with big white pearl buttons. It may be had in white, rose, or Copenhagen blue. The white pongee shirt worn with it is topped with a white piqué stock. It has been so long since stocks of this sort have been used on any except riding clothes that a possible revival of them is looked for with interest. White satin binds the crown of the white panama hat worn with the waist and skirt just described. A design of straw embroidery, centered with a tiny little pearl, decorates the satin band. It is difficult to trim these severe panama hats in a way that is both new and in keeping with the hats, but this band does it.

Note.—Addresses of the shops where these articles may be purchased will be furnished on request or The Vogue Shopping Service will buy for you without extra charge. The nightgowns on this page are especially priced for January only. Address The Vogue Shopping Service, 443 Fourth Avenue, New York.

As lovely a gown as January-time affords is this one above—flesh colored or white crêpe de Chine with a conventional cross-stitched pattern in silk; $3.49

Most elaborate of all is this gown, pink crêpe de Chine elaborated with a fine net lace. The gown is tucked below the yoke and run widely with blue ribbon; $6.95

This pink crêpe de Chine gown is caught back in revers, picot-edged and caught with blue ribbon to complete its charm; $4.45. Envelope chemise to match, $2.45

Simplicity, cross-stitching, and batiste—these do not go together, the logicians say, but they are wrong; they go together charmingly in a white gown; $1.35

It has length—therefore let it pass for a nightgown; were it a chemise it would have shrunk nearly out of sight. It is of nainsook and Valenciennes; $2

VOGUE PATTERN SERVICE

The New Fulness of the Sleeve, the New Hang of the Skirt—These Are Possible with the Right Pattern

When the Snow Flies Thickest and the Days Begin to Lengthen, Then the Wise Woman Thinks of Spring Frocks

THE Patterns on this and the following page are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified. They are priced at 50 cents for each waist, suit coat, skirt, child's garment, or lingerie pattern, $1 for complete costumes, one-piece dresses, and long negligées, as specified. An illustration, directions, and material requirements are given with each pattern. Order from Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, New York City. Vogue patterns may be bought at 149 Tremont Street, Boston, Mass.; Room 304, Empire Building, 13th and Walnut Streets, Philadelphia, Pa.; Ye Gift and Favour Shop, 162 Post Street, San Francisco, Cal.; The Flower House Studio, Charles and Hamilton Streets, Baltimore, Md.; and Rolls House, Breams Building, London, E. C., England.

Waist No. 83225; skirt No. 83226
The simplest version of the puffed skirt is this, for it is ingeniously cut in one piece with the fold of the goods in front. The blouse is doubly charming for its belting

Waist No. 83070; skirt No. 83071
A smartly yoked skirt, full yet not cumbersome, and a surplice blouse. The overblouse and underblouse are included in one pattern for 50 cents, and the skirt comes in another

No. 83228
For the sunny days of late winter a frock such as this, if of velours or serge, may conveniently be worn with small furs, without a top-coat; pattern, $1

Waist No. 83237; skirt No. 83238
The simplest of taffeta frocks is this, and the newest; it is trimmed with bronze buttons and loops, and pointed tabs are lightly braided with bronze

Waist No. 83120; skirt No. 83121
By this pattern a frock could be remodeled, combining serge with satin; the edges could be corded, and the chemisette be of white Georgette crêpe

Waist No. 83218; skirt No. 83219. The back of the waist which extends a little way over the skirt points out the neat belt under the arm

Waist No. 83118; skirt No. 83110. Satin which drapes in soft becoming folds would suit well this frock with back and sash-ends in one piece

Waist No. 82819; skirt No. 82820. The separate coatee may be made of taffeta, and the underblouse and the skirt may be of chiffon

Waist No. 83221: skirt No. 83222. The revers on this morning frock simulate a bolero; the skirt is four and one-half yards wide

Waist No. 83213; skirt No. 83214. An effective trimming for a serge frock made simply is narrow wool braid edged with narrower wool fringe

DAYTIME GARB—FROCKS ONE-PIECE IN EFFECT AND COSTUMES MADE UP OF BLOUSES AND SKIRTS

No. 83215
Below a deep yoke extending into a vest-like front knife plaits are laid both front and back and pressed in

No. 83235
The jerkin of velvet, made with chiffon sleeves and trimmed with fur, is an economical addition to the wardrobe

No. 83140
A smart model for a skirt of tweed with hip pockets made from the side gores

No. 83227
The dropped armhole, the deep cuff, and the yoke and collar made in one, mark this a waist for continued favor

No. 82880
A most becoming neck-line is achieved by cutting the fronts of the blouse and the trim high collar in one piece

No. 83236
The button-up-the-back blouse is one of the newest models; this collar may be worn high as shown here, or low

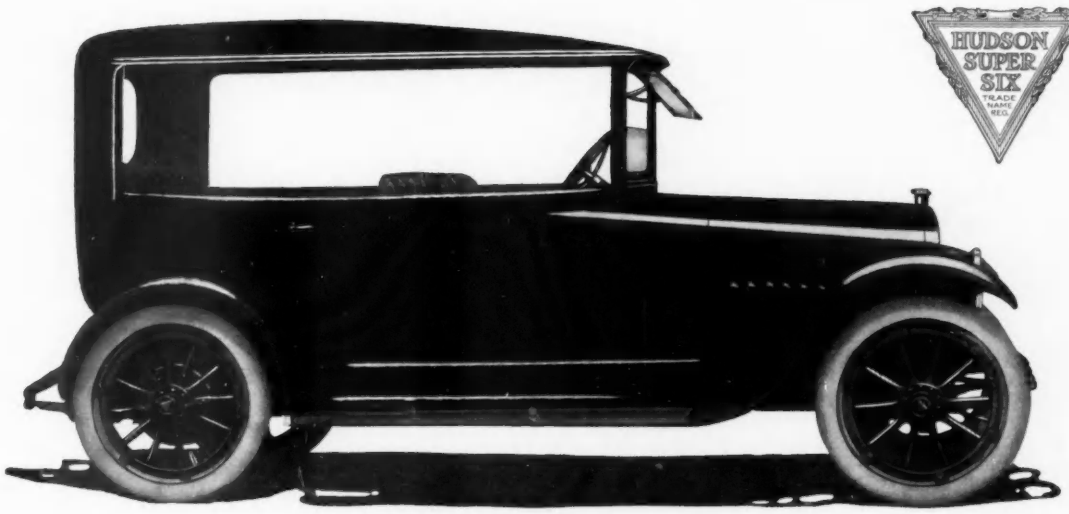
No. 82768
A most becoming shoulder-line is gained by cutting the pointed yoke and the long sleeves in but one piece

No. 82771
The belt of this semi-full skirt is wide enough to simulate a shallow yoke

No. 82755
A conservative two-piece skirt measures two and a half yards at the lower edge

No. 83201
A model that may be used to combine two materials, such as taffeta and chiffon, or Georgette crêpe and chiffon

No. 83142
From the Paris couturiers comes a blouse with a novel yoke-line and a becoming collar open in a V



With the Plate Glass Windows Down

Hudson Touring Sedan

An All-Days Model of the Hudson Super-Six

Here is a body-style—a Hudson creation—which has met a widespread want.

This year's output of this model will be multiplied tenfold. That to cope with its vast popularity.

It is a 365-day car.

A theatre car and a day car.

A lady's car and a man's car.

A car for winter and summer, for fair days and foul, for touring and for town.

NOT A COMPROMISE

It isn't a compromise—not a half-and-half car—not a patched-on extra top.

With the windows up it is a luxurious Sedan. It suggests nothing but a Sedan. The costliest electric brougham is not more daintily appointed.

There are seats for seven, all in one compartment. But two disappear when not wanted.

Even a child can drive it.

With the windows down, as pictured, the sides are entirely clear. Not a sash or a brace in the way. Then you have an ideal Touring Car.

Thus it means one car for all days and all seasons. And the price is $1900 at Detroit.

SIX LUXURY CARS

This year, in the Hudson Super-Six, we bring out six luxury models.

Two are open, two are closed, and two are all-season, like this Touring Sedan.

Each attains the utmost in luxurious beauty for that type of car. Each is a masterpiece of the body-building art. Each will delight you by its evident distinction.

You will find in these—at modest prices—all that extravagance can buy. Not a model built, in any like type, warrants paying more.

A MARVELOUS MOTOR

All these bodies contain a new patented motor, found only in Hudson cars.

It has officially broken every stock car record in essentials of fine performance. It has outrivaled Eights and Twelves.

It shows 76 horsepower. That is 80 per cent more than the best former Six in same size. And that whole increase comes through wiping out vibration.

So it means such quiet operation that one almost forgets the motor. The car seems to move by magic. Never before has such bird-like motion been attained at every speed. Never such quick response, such flexibility. And never such reserve power in a motor of this size.

So you get a motor which has proved itself the finest motor built. You get the most artistic bodies shown. Both of these in our new cars—the Hudson Super-Six.

You will find them on exhibit at your local Hudson showroom.

The Super-Six as a 7-Passenger Phaeton
Costs $1375 at Detroit.
Ask for our Super-Six Catalog.

HUDSON MOTOR CAR CO., Detroit, Mich.

(508)

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Jewels
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NEW YORK

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The DREICER collection of Oriental Pearls contains Necklaces in great numbers already assembled, of any size, color or orient. The Necklaces of Pearls are arranged by a member of the firm to insure accurate matching and grading and the fullest value to the private purchaser.

DREICER & Co
Jewels
FIFTH AVENUE at FORTY-SIXTH
NEW YORK

BRANCH AT CHICAGO
THE BLACKSTONE

WHAT THEY READ

ACCORDING to the recent utterance of a man creditably conspicuous in connection with the American stage, we get in this country the kind of plays we want, mostly poor and vicious plays in his opinion, but plays for which the great American public declares by the double process of making them profitable and of neglecting those of higher quality. Perhaps this is a sound opinion, and perhaps it is equally true that the great American reading public votes by the vast majority for third- and fourth-rate novels rather than for those of higher grade. The public libraries are constantly on the watch to exclude from their shelves the poorer kind of fiction, and just as constantly the users of such libraries call for the books that have been excluded. Not long since there was a glimmering hope, based upon recent library statistics, that the public was demanding less fiction than heretofore, and turning to history, biography, science, poetry. It does look as if there were a revival in poetry, but the demand for fiction without art, charm, distinction, or aught else but the elements of an exciting story continues strong and insistent.

Perhaps we really approach the ideal of Bellamy's "Looking Backward" in the matter of published literature, and that we do get the thing for which we vote. If this is so, then behind the whole situation lies miseducation, partly of the schools, which by their methods tend to make good literature hateful, partly of the shamelessly mendacious advertisements of some publishers, partly by the carelessness or dishonesty of many reviewers. Most young persons come out of school and college with no considerable body of good reading behind them, and consequently with no sure critical taste. If a friend advises a novel as a "peach of a story," if a reckless publisher advertises some nobody's nothing as worthy to rank with the best work of Galsworthy, Wells, or Conrad, if a negligent reviewer puts the advertiser's false words into his review, or a dishonest reviewer praises what he knows is worthless or worse than worthless, the uncritical buy and read, so that the inept novelist is encouraged by the publisher to repeat his crime against good letters. Perhaps an educated public will some day demand and obtain fiction of higher quality than that which now crowds the shelves of the libraries, clutters the homes of an untaught public, and drives almost to homicidal mania the honest and careful reviewer.

THE FREELANDS, by JOHN GALSWORTHY, is likely to stand as the most strikingly original of the author's novels up to this time, and it is, besides, one of the most notable of the current publishing season. Mr. Galsworthy, without accepting the later Tolstoyan theory that creative fiction shall be mainly propagandic and but incidentally artistic, has made a novel in which both interests are strong. He has produced a self-consistent and impressive bit of artistically sound fiction against the background of a great social problem. The family whose name gives title to the book is made up of several brothers, some of them well-to-do folk of the conventional upper middle-class British type, one a man of letters with strongly radical leanings, another a frank radical and mystic with a more radical wife and two radical children. There are also other characters—the minutely and admirably portrayed grandmother, living amid the turmoil of her time in sweet unconsciousness, the lovely young daughter of the literary brother and his strictly conventional son, the friends and acquaintances of all these, and a proper setting of agricultural laborers. A neighbor, but not a relative of the rural Freelands, is the great local landlord, whose excellent wife insists upon the expulsion of a tenant determined to wed his deceased wife's sister.

The social problem that serves as setting and background to the story is the land question, not in its entirety, but as it affects the agricultural laborer. This question is much discussed, though the discussion never clogs the movement of the story, and the author manages to make us understand that the abuses of the time and place are inevitable concomitants of the system. This he does not so much by pointed discussion as by dramatic intention. The tragedy of the poor laborer Tryst, whose crime is not to be justified by the vehement emotional insistence of his young friend, one feels to be the direct outcome of a system that has given the land of England to the few, and thus enabled them to command on their own terms the toil of the many. The love story is charming, though one guesses that the girl will probably have to furnish the strength and sanity of the household that is to be.

Mr. Galsworthy has given us a finely executed gallery of portraits in this story, every one done with conscientious care, and hardly one sacrificed to the needs of the propaganda. The grandmother is extremely well done, and it is a pity that she should furnish almost the sole relief of humor. In narrative style the book is distinguished by a triumphant simplicity. (New York: Charles Scribner's Sons, $1.35 net.)

IN MR. KNOX'S COUNTRY, by E. Œ. SOMERVILLE and MARTIN ROSS, brings to the discriminating reader once more a delicious volume by the inimitable authors of "Some Experiences of an Irish R. M." To the initiated this hint is sufficient, but to those who have had the irreparable misfortune to live thus far without knowing the work of these benefactors of mankind let it be said at once that "In Mr. Knox's Country" is an inexpressibly delicious volume of sketches dealing with rural Irish character in all its branches, and that it is filled with a subtle and penetrating humor worthy of the race and land it treats. As usual, these little narrative sketches profess to be related in the first person by a resident magistrate, a highly discriminating person with an eye for character, an infallible sense for the humor in a situation or an incident, and in addition the faculty of setting before one in a few apt words the beauty of rural scene or the pathos of a tragedy or a semi-tragedy,—a gift quite as rare as is his humor.

Those already familiar with the books of this rare partnership, said to be that of two women, will take joy in the news that "In Mr. Knox's Country" shows no flagging of freshness or power as compared with the earlier volumes, and if anything a finer delicacy of humor. This subtlety, indeed, is the crowning charm of these delightful books; no reader can afford to let his wits wander an instant while reading, lest he lose something of the delicate flavor that gives the work its high distinction. This time also the authors have managed to give us scenes and persons, some familiar, many of them unfamiliar, to their host of admirers on both sides the Atlantic, and to invest them with the interest and charm of those irresistible earlier characters. There should be some special form of blessing to be asked before dipping into a new book by these authors. (New York: Longmans, Green and Co., $1.35 net.)

MINNIE'S BISHOP, AND OTHER STORIES, by G. A. BIRMINGHAM, takes name from a tale that is delightful in its semi-farcical humor, but far from the best in the volume. Doubtless the catching title of the tale was the excuse of the publishers for giving it the place of

(*Continued on page 60*)

PAIGE

The Standard of Value and Quality

ON December 31st—at the Automobile Show in New York City—we formally introduced to the American people a new addition to the Paige line—a six-cylinder car which sells for $1050.

Right now, we might tell you that this new Paige is a startling achievement.

We might tell you about its remarkable motor—its luxurious appointments—its rich French leather upholstery—its roomy seating arrangements for five full grown passengers—its ample wheelbase and impressive European stream lines.

We might tell you about all of these features—and a great many more. But we much prefer that you shall establish them for yourself.

We want you to FIND in this car your ideal of what a five-passenger automobile really should be.

We want you to personally "discover" the car that you and your family have been waiting for and hoping for these many years.

We want you to set your expectations just as high as you possibly can. Then, examine this new Paige and see if you are obliged to make one single compromise.

We ask you to do this for YOURSELF. We shall be quite content to abide by the result.

And, now, just a few words in explanation of the success which has come to this company in such generous measure.

First and foremost, let it be understood that Paige builds not for price—but for QUALITY.

As we have repeatedly stated in our public announcements:

"It is by no means difficult to manufacture a car for a PRICE, but it is quite a different matter to produce a car of 100-point excellence and still maintain a price to the consumer that is not prohibitive."

There, you have the very essence of the Paige idea.

There you have the compelling motive behind every car which has ever left this factory.

There you have the REASON for the astounding value which you will find in the new five-passenger model quite as well as the larger Fairfield "Six-46."

REMEMBER, YOU CAN ONLY GET OUT OF A PRODUCT PRECISELY WHAT THE MANUFACTURER PUTS INTO IT.

There is no substitute for basic quality. No matter whether it be a typewriter, farm tractor or automobile, service must be BUILT IN the product—not merely veneered on the surface.

Let us here, then, renew our bond of Faith with the American public.

So long as Paige cars are built, we shall unceasingly maintain our policy of building only GOOD cars—with quality our first and foremost consideration.

It is a matter of public knowledge that the cost of raw material and labor has vastly increased during the past twelve months.

Notwithstanding this fact, however, we pledge ourselves to jealously guard even the quality of every cotter pin which goes into the construction of a Paige car.

We pledge ourselves to employ only the BEST materials and only the BEST workmanship that the market affords.

So long as Paige cars are sold, we shall remain keenly sensible for our obligation to see that these cars render unfailing service and continue to merit the confidence which has been reposed in them.

On this basis, we ask you to buy a Paige—not because of its price—but because of its nameplate.

We ask you to believe in these cars as WE believe in them. We willingly accept our share of the responsibility.

Paige-Detroit Motor Car Company

Detroit, Michigan

Fairfield "Six-46"
$1295
f. o. b. Detroit

Fleetwood "Six-38"
$1050
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On Exhibition at
New York Automobile Show—Space A-30
Chicago Automobile Show — Space D-6

J&J SLATER

Original Models

White or gray kid high cut afternoon boot with two-inch LXV heels. **Price, $14.00**

A walking boot in tan russia with white buckskin top. **Price, $14.00**

THE winter vacation in the South demands distinctive footwear — the J&J SLATER models meet every requirement. Horseback riding, golf, walking, dress.

High cut dark brown and white kid afternoon boot with a two-inch cuban LXV heel. **Price, $14.00**

A high cut skating boot in white calf, heavily perforated and built to support the foot. **Price, $10.00**

MAIL SERVICE

Catalogue

415 Fifth Avenue, New York

Between 37th and 38th Streets

WHAT THEY READ

(*Continued from page 58*)

honor. The west-of-Ireland priest who masks himself behind the name of Birmingham has a most delicious native humor, a deep-seeing sympathetic eye, a strong sense of the pathos and grave significance of life, a love for his own people and his own land, and finally a fine gift of expression, a deft touch—never the heavy hand, never a faltering in his sureness of taste. There are twenty-six stories in this volume, and those who appreciate the man and his gifts will find them delightful for a great variety of reasons.

You can hardly go wrong in a Birmingham volume. If you find the opening tale in this one flippant, you can not fail to find it funny. Those who fail to find "Onnie Deaver" humorous in its way pathetic as well, and highly significant, especially in the paragraph which sketches swiftly the whole life of an island community, must certainly have been brought up on stories that vitiate the taste. As to "Hynes' Pig," it is a noble bit of humor with an amusing study in contrasts. And there are others. A volume such as this serves to accentuate the poverty of American literature in the department of short fiction, a department in which we once hoped to excel. (New York: George H. Doran Company, $1.20 net.)

MAKING MONEY, by OWEN JOHNSON, develops a new phase in the author's fictional style. This time he turns his face away from the sensational exaggerations that characterized "The Salamander," and gives a tale of the race for wealth in Wall Street. He opens his story with a group of young friends recently out of college planning their life-work in New York City. Several of them are bent upon getting rich quick by speculative gambling on the Stock Exchange, and the moral of the story is the danger of this process and the superiority of honest hard work in whatever field it presents itself. The main love interest is found in the relations of one young man with two sisters, the daughters of the multimillionaire Wall Street operator with whom the young man is for a time associated. Conscience awakes in the young hero after a deal in which his share is a great sum, but a sum which he declines to accept because he realizes that his chief has used him simply to urge his friends on to purchases that promote the success of the deal but mean the ruin of the purchasers.

This incident takes "Bojo," by which rather ridiculous pet name the hero is known, out of Wall Street and lands him at the foot of the ladder in a manufacturing business. The change of conditions stirs to something like heroism the selfish and luxurious girl to whom he has been after a fashion betrothed, and apparently fixes upon him more firmly than ever the chains he unwillingly wears. In the end, the young woman makes up her mind that she can not endure poverty with the man she loves, that her father's prospective ruin necessitates her accepting a persistent old lover whom she loathes. Then Bojo turns to the other sister whom he has all the while loved.

Of course Mr. Johnson tells his story well, with lively dialogue and rapid thumb-nail sketches of persons and places. The Wall Street struggle is done with unusual brilliancy, but there is hardly a trace of passion in the love scenes, and all the puppets smell of paint. What a blessing if Mr. Johnson should flee New York and get back to the spontaneity and racy humor of the Lawrenceville stories! (New York: Frederick A. Stokes Company, $1.35 net.)

THE ROSE OF YOUTH, by ELINOR MORDAUNT, accomplishes the miracle of interesting the reader in the details of life in a big London shop. Teddy Earp, the hero, is a hero indeed, although he does not risk life and limb. He is a very real person, lovingly studied, tenderly elaborated. Plain cockney though he is, he has not only manliness but essential refinement and a feeling for literature. Teddy is an entirely possible character, and a fascinating one. Along with him we see the other persons of the shop—the young salesmen and saleswomen, the caddish little floor walker, the pompous, cruel, and cowardly manager. Here is a phase of London life that is rarely touched by the novelist except in caricature. As a character study Teddy Earp is exceedingly well-drawn, and the subordinate personages are very realistic.

Indeed the high merit of this book lies in a detailed realism that is never tedious, a vigorous characterization, the prevalent touch of idealism in the indomitable Teddy, and the steady refusal of the author to descend to mere caricature or to treat her puppets with the superior patronage so usual with the English novelist who condescends to the shop. (New York: John Lane Company, $1.35 net.)

THE SONG OF THE LARK, by WILLA SIBERT CATHER, tells the story of a great singer, of her crude youth in the far west, where the man who loved her was a railway hand, of her subsequent brilliant career in many cities and on two continents, and of the men who loved and influenced her. One of these men had a wife in an insane asylum, but the singer could not be persuaded to accept a famous Englishwoman's view of the moralities and proprieties in such a case, with the result that she steadily held off her wedded lover. Her art, indeed, had apparently become more to her than any man could be, but in the end it proved otherwise. There are other notable persons in "The Song of the Lark," besides the singer and the men she knew, and the reader follows their fortunes with interest, and learns with pleasure in the old-fashioned epilogue just where each and all are left at the close of the volume. This tale is told with taste, humor, sympathetic perception of human values, and without a touch of the prurient or brutal, though it has much to do with the unconventional lives of the stage folk. It deserves a place of no small distinction among the novels of the season. (Boston: Houghton Mifflin Company, $1.40 net.)

IN BIOGRAPHIC VEIN

MY CHILDHOOD, by MAXIM GORKY, helps explain some of the hideous things that one encounters in Russian fiction. The volume opens with the death of the author's father and the birth of a little brother who died also in a few hours. The family—Maxim, his mother, and his grandmother—then went to the house of the maternal grandfather in a distant city. The old man was a prosperous dyer, and in his household lived two sons and several workmen. That house was an inferno. The brothers quarreled and fought at the very dinner-table. The grandfather beat his wife, and regularly whipped the children of the household. Maxim's first beating at the hands of his grandfather was so severe that he fainted with pain, and for days was unable to leave his bed. The grandmother, who was the attractive member of the family, although half as big again as her husband suffered beating at his hands without a movement of self-defense. She was intensely religious, and her account of God was given to the child in a fashion that combined poetic beauty and flat absurdity. She told fairy-tales for his amusement, and did what she could to abate the miseries of that dreadful household.

Finally one of the sons left home, and then placed the house in a state of siege,

(*Continued on page 62*)

FIAT

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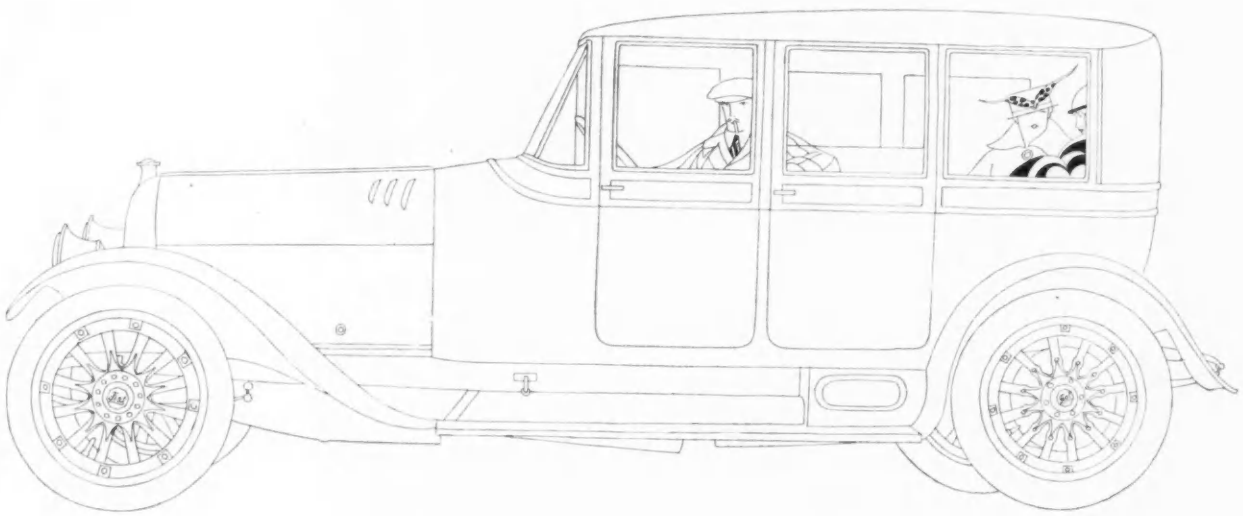
The FIAT Riviera



The Fiat Enclosed Drive

For the owner who wishes to drive his own car, Fiat produces an Enclosed Drive of extreme comfort and convenience, mounted on our special 55 H. P. Chassis.

Other Riviera models comprise many unique and luxurious types of Coupes, Broughams, Phaetons, Touring Cars and Runabouts, mounted on 20 H.P., 30 H.P. and six-cylinder Chassis.

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FIAT

THE ORMOND BEACH

Sport hat of orange panama with black and white braid.

A rather daring and distinctive example of our newest Spring designs.

At any of the more exclusive establishments you will find our earliest models now on review.

Ask to see them.

48 West 38th Street, New York

PARIS RAVVAK LONDON

Watch our Vogue space for newest creations

Courtesy of Houghton Mifflin Company

In publishing "A Marriage Cycle," poems written by the late Alice Freeman Palmer, her husband is amply justified; for intimate natural reflection and feeling they are of the rarest quality

WHAT THEY READ

(*Continued from page 60*)

having announced his intention to kill his father. For months the son and the lowest miscreants of the city came at all hours of the day and night seeking entrance. Poverty overtook the family, though not until the mother had married again, and above her own degree. The second husband treated her so brutally that Maxim tried to kill him with a knife. In moving into much smaller quarters the grandfather calmly announced to his wife that thenceforth she must shift for herself. Incidents of this kind mingled with strangely interesting matters illustrative of Russian life and custom run through the entire book, a volume of nearly four hundred pages. Gorky speaks with horror of Russian home life as he knew it in youth, and adds that such incidents as he relates are still far from uncommon. As a piece of unvarnished realism this book has great significance, and an interest beyond that of most fiction, though it must be added that the verbatim report of conversations here given, however true in essence, must in form be somewhat fictional. (New York: The Century Co., $2 net.)

RUDYARD KIPLING, by JOHN PALMER, is another volume in the "Writers of the Day" series. Mr. Palmer gives a just and accurate judgment of Kipling as a writer on Indian subjects. Kipling is not first of all an Anglo-Indian; he is first of all an amazingly brilliant writer to whom the accident of birth opened the fertile and neglected literary field of India. As Mr. Palmer says, the "Plain Tales from the Hills" are not the truth of human life, not the product of first-hand observation, but merely brilliant performances by a youth with an astonishing gift of literary expression. He might have added that many of them betray in the author the Indian civil servant's snobbish admiration for the military caste. Most of those who have read Kipling with intelligent care will acknowledge the justice of Mr. Palmer's judgments as to the several groups of short stories and the two or three long novels discussed. Equally, however, most intelligent lovers of Kipling's verse will dissent from Mr. Palmer's view, though it must be acknowledged that it is in a measure justified by many of the most popular poems. This little volume is a notable addition to English critical biography. (New York: Henry Holt and Company, 50 cents net.)

CAST INTO METER

THE HOUSE THAT WAS, AND OTHER POEMS, by BENJAMIN R. C. LOW, reflects the temperament of a man who sees life and the universe poetically, and strives to convey his thought and emotion in fit metrical form. It must be said that happy as Mr. Low often is in this attempt, he somewhat seldom achieves the highest distinction in his verse, and the reader sympathetic with the fine content of the work finds himself almost painfully eager that it shall attain perfect expression. The opening and longest poem, which gives the title to the book, has a splendid gravity of sentiment and much beauty of form. "Wharves and Warehouses," "Sanctuary," "The Minster Statue on Christmas Eve," are among the best of the shorter poems. "The Urban Shepherd" has both humor and beauty; "Castles in Spain" is a richly decorated fancy; "Once in a Life" has the authentic touch of passion; "Once upon a Time" also has passion and something close to perfection in the seventh stanza; while "The Passing of Sixteen" is a delicious bit of lightness. (New York: John Lane Company, $1.25.)

A MARRIAGE CYCLE, by ALICE FREEMAN PALMER, brings together in a slender volume as much of the late Mrs. Palmer's verse as her husband thought should be given to the public.

(*Continued on page 64*)

Jansen Nursery Furnishings

Bluebird Design

In Maeterlinck's Fairy Tale the woodcutter's children were sent by the good fairy to find the bluebird. They came nearest to finding it in the Kingdom of the Future. This is why we use the bluebird, the symbol of happiness, as the motive of these newest creations in Nursery Furnishings.

This new Bluebird suit is an instance of the resourcefulness of the Jansen Shop. Here are created the dainty things which become the daily helps to nurses and mothers and the first artistic surroundings for tiny folks.

Every piece of Jansen-Ware is, first of all, a practical article for service in the nursery. The convenience, the pleasure of caring for infants, is greatly increased by these unique wares. To be appropriate to the nursery, every piece is designed with the highest ideals of correctness in form and daintiness in decoration. So Jansen-Ware is an inspiration to the household and makes a fitting environment for baby to grow up in.

As a gift, there could be nothing more appreciated than a piece—or a suit—of Jansen-Ware. Cribs, hampers, layette baskets, wardrobes, clothes trees, scales, bath baskets, toilet articles in French ivory—these are but a few of the fascinating things included in Jansen-Ware. Some are simple but, none the less, beautiful. Others are elaborately trimmed to suit particular schemes of furnishing and decorating.

Jansen-Ware is now enjoyed in some of the most distinguished homes in America. It is to be had at high-class retail shops throughout the country.

See Jansen-Ware at your favorite shop. Ask for it by name.

ED. JANSEN, *Maker*, New York

Look for this label

JANSEN-WARE
STANDARD SINCE 1874

PLACE FAVORS

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A great help in beautifying the bride's table

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NEW YORK

WHAT THEY REAL

(Continued from page 62)

In a prose preface distinguished for taste and charm, Professor Palmer tells us why he decided, thirteen years after the death of his wife, to make public the verses in which she celebrates their wedded love. Nobody will quote against his decision the somewhat similar decision that led Rossetti to disentomb his famous sonnets;—utterances that certainly should not have seen the light of publication during his lifetime.

In some respects Professor Palmer's preface is the best possible criticism of this volume. He tells us that not the whole woman appears in these verses. Only one of her many other sympathetic interests finds place here: her love of nature. "Nor does her buoyancy show, as it should, her bohemianism and her perpetual humor. She was often a careless gipsy. Her touch was light, her glance swift, her laughter hearty." He regrets, too, that these poems emphasize unduly her serious and reflective sides. In trying to judge the poems coolly, "I believe," he says, "their distinctive merit is in their truthfulness, their fresh vision, their freedom from anything like literary sophistication." In this he is soundly critical. He notes also the absence of padding, of "curiousness," of deliberately attempted felicity of phrase. Here, too, he is right. Finally he says, "If not great, they possess, I believe, a dignity, a naturalness, and appealing power unlike anything else," in which opinion there is also a large element of truth, though "unlike anything else" seems too vaguely inclusive. This last opinion, however, searches out the highest merit of these verses. Like most American poetry, especially most of New England origin, these verses are seldom sweetly lyrical. As intimate, unadorned, simply and briefly expressed reflection or natural and deep feeling they are of the rarest quality. To read them in the light of the preface, and especially in the light of the husband's biography of the wife, is to encounter a most unusual literary experience. No real lover of poetry can afford to neglect this remarkable volume. As to indicating better or best, that task would involve quoting the table of contents almost entire, so evenly do these poems maintain the standard they set for themselves. Hear this:

Dear Love, it was so hard to say
Good-bye to-day!
You turned to go, yet going turned to stay!
Till suddenly at last you went away.

Then all at last I found my love unsaid,
And bowed my head:
And went in tears up to my lonely bed.
Oh, would it be like this if you were dead?

(Boston: Houghton Mifflin Company, $1.25 net.)

Courtesy of the John Lane Company

Though Gilbert K. Chesterton best expresses himself in prose, his "Poems" contain a valuable content of a nature best conveyed in poetry, and therefore they have been well given to the world

POEMS, by GILBERT K. CHESTERTON, contains in about one hundred and fifty pages more than sixty examples of the author's work in verse. Those who admire Mr. Chesterton's brief essays, and even those who endure, perhaps those who enjoy, his longer fiction, will probably agree that prose, rather than verse, is his true medium. In this volume, as ever, Mr. Chesterton's verse is often obscure, and almost never sweetly lyrical. It often has, however, a valuable content that perhaps could not so well have been conveyed in prose, which fact must be accepted as the author's sufficient excuse for expressing himself in verse. The three dedicatory poems are certainly not important, and their expression is a trifle tortured.

As to the one long poem given, "Lepanto," it should have been included in the division of religious verse, for certainly naught but the triumph of Christianity over Moslemism is excuse for a long English poem at this date on the battle where Don John of Austria defeated the Turkish fleet at a critical time and the author of "Don Quixote" lost an arm. Some of the clearest and best of these poems are those in the divisions of "Love Poems" and "Religious Poems." In the latter division, especially, the spirit of the poet seems to shine clear. We know Mr. Chesterton to be religious, but it is hard to imagine him in love. (New York: John Lane Company, $1.25 net.)

STRAY GOLD, A RAMBLER'S CLEAN UP, by R. G. T., in spite of the caricature on the title page, in spite of the half-dozen prefatory stanzas, and in spite of some other aberrations of taste, contains some matter well worth reading. The initials R. G. T. thinly disguise R. G. Taber, traveler, miner, railway official, author of several books, and contributor to current magazines. Mr. Tabor has much of the spiritual and intellectual gift of the poet, but a very moderate command of poetic technique, though there are signs in these verses that with patience and pains he might have acquired command of rhythm and effective skill in poetic form. The verses in dialect have liveliness and picturesqueness, but little poetic value. "The Loon" has genuine feeling for the lost soul cry that sounds so often over the Adirondack wilderness. "In the Confessional" and "From the Depths" are genuinely dramatic. "British Columbia" is an excellent bit of characterization, and "The Brightest Star" is a charming parallel, as is "The Waters of Fate." "La Demi-vierge" has marked distinction, and the last four lines of "The Bachelor" show really remarkable power. In spite of the line that transposes part of Kipling's "blue empty 'neath the sun," "The First Christmas" is one of the best of these poems; it touches the sublime, especially the stanza ending with the phrase for which the author is debtor to him of "The Seven Seas." "The Scoffer" is another poem distinguished for genuine feeling. The Klondike verses show facility, humor, and dramatic quality, but they do not deserve a place in the same volume with the author's more serious attempts. Mr. Taber's lighter love verses are more than clever, and his "Arctic Voices" will interest the folklorists. The volume is attractively printed, and the decorative head-pieces, all of one design, are charming. (St. Paul Book and Stationery Co., in cloth, $1 net; in leather, $1.25 net.)

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The SMART SET

A Magazine of Cleverness

Edited by
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and H. L. MENCKEN

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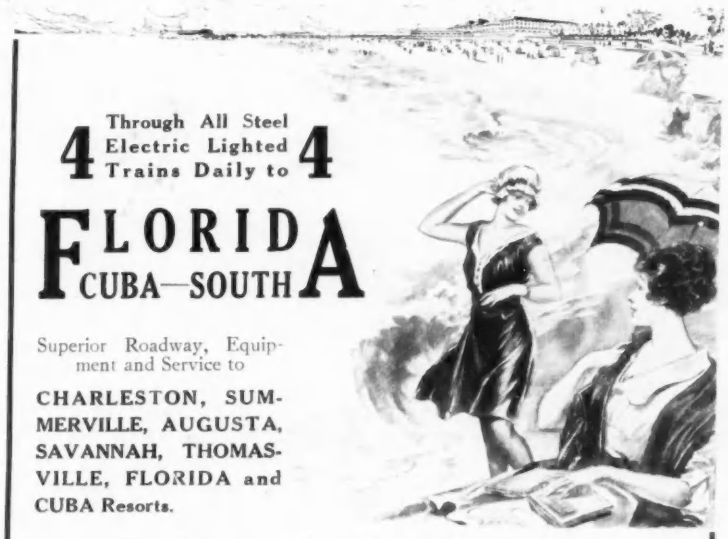

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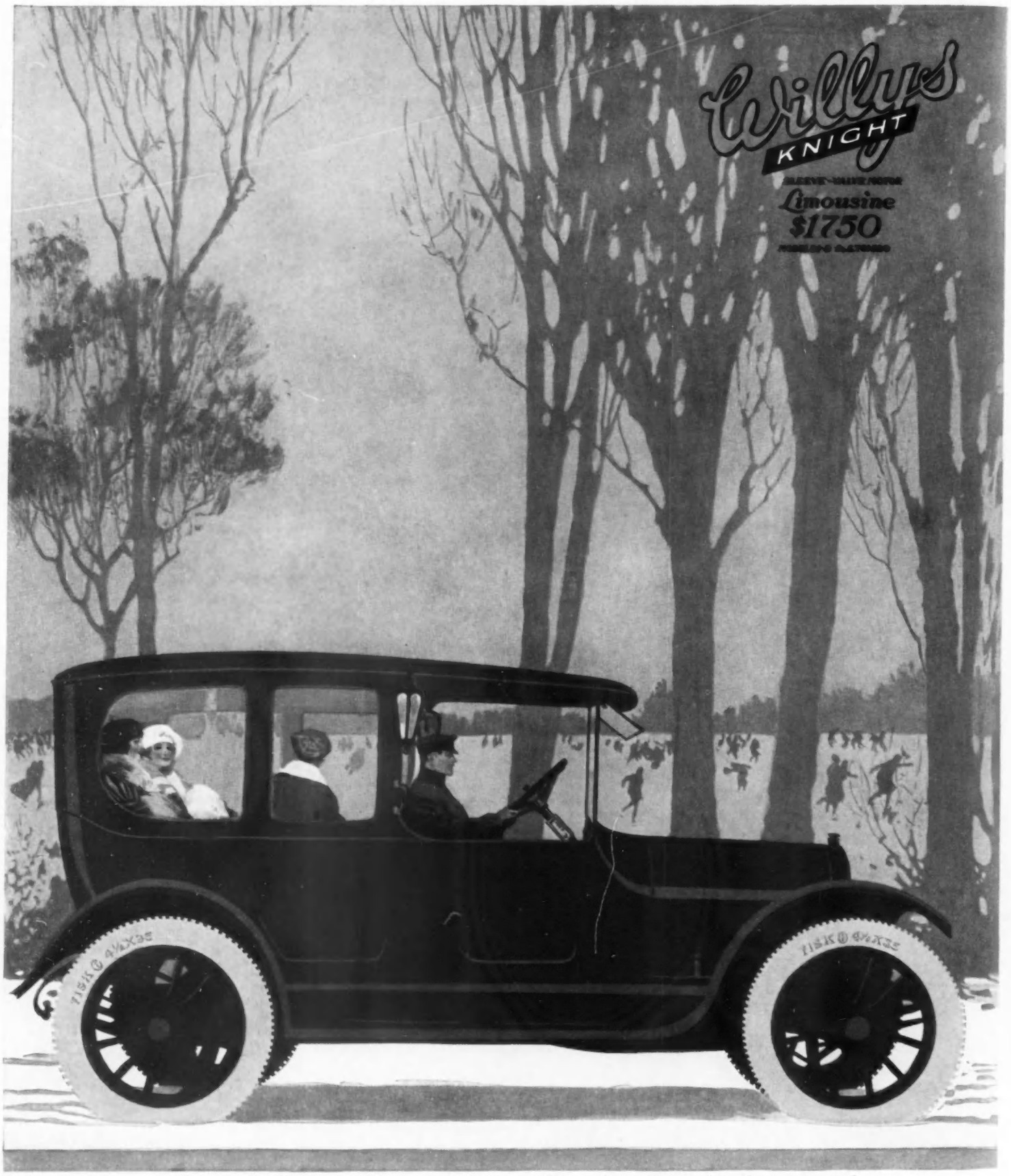

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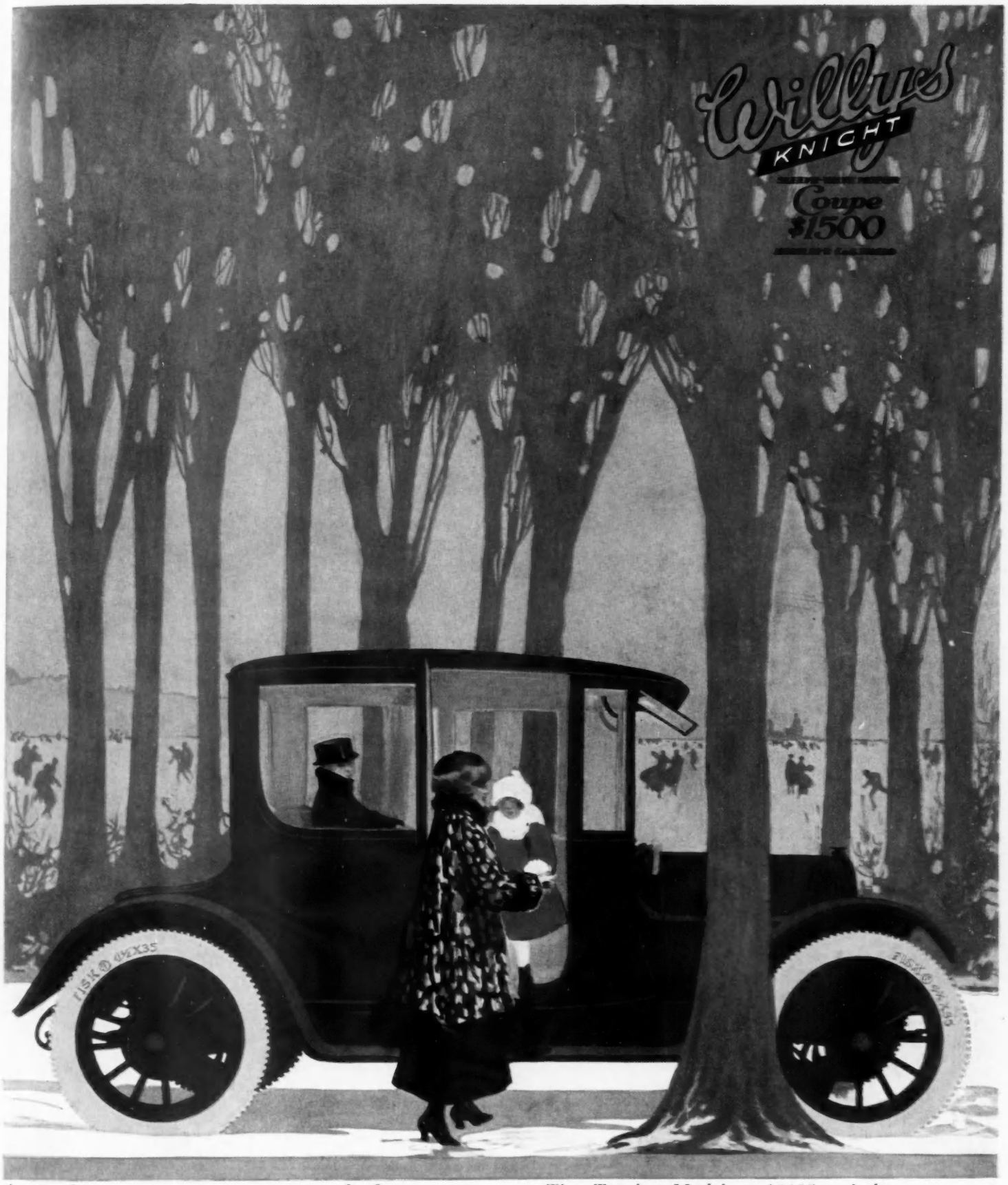

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ON HER DRESSING-TABLE

IT requires little logic to deduce that it is because of the growing discrimination of the American woman in toilet accessories that the advertisements of hundreds of makes of toilet preparations, especially perfumes, fill the magazines. In her perfume woman takes full advantage of her real or imaginary failing of fickleness and changes it at will. Yet this is really the part of widsom, as the loveliest perfume if very persistent may come to be disliked, and a perfume that becomes a mark of never-failing identification may be an annoyance to one's friends. Moreover, as time passes perfumes are perfected in loveliness. Therefore each new scent comes into its own quickly as to popularity and respect.

This scent is surely dedicated to "the charming hour" of twilight in an old garden, for over forty flower odors mingle in its compounding

JUST ENOUGH, BUT NOT TOO MUCH

To many a scent is its loveliest in extract form, the more condensed the better. Thus while to obtain an ounce of a lovely perfume oil ten dollars may seem a bit extravagant, so little of it is required that it lasts almost indefinitely. Then, too, the initial cost may be the heaviest, for most perfumes may be duplicated in a humbler, less expensive bottle, and the lovely container which wheedled ten dollars in the beginning may be refilled at comparatively small cost.

A too lavish use of anything is a misuse. A fragrant scent should be used by the drop and not by the ounce, for only the faintest suggestion of perfume is in good taste. After the morning bath it is well to rub into the opened pores the toilet-water of a flower or bouquet odor, and to dust the body with a bath powder of the same odor. This odor becomes then a part of oneself. Before going outdoors the fragrance may be intensified by smoothing the eyebrows and rubbing the palms with an extract-moistened finger tip, and by a drop on fur scarf and muff. This should be an occasional drop only, for the animal pelts have a way of holding perfume, especially if it is in oil form, for months.

Sachet powder is a means many take to perpetuate a perfume throughout the wardrobe. Another method, a favorite one, is to burn toilet-water in a lamp with a wick or with an electric attachment. These lamps are charming bibelots in themselves, and take the art of perfuming back to its very creation. The word perfume is derived from the Latin *per*, through, and *fumus*, smoke, for perfume was first artificially produced by the burning of aromatic gums and woods, as, for instance, in connection with religious rites. These clouds of incense the Bible called "the sweet savor." Ancient mosques were built of stones into which musk had been ground so that when the sun shone upon the walls perfume exhaled from the sacred structures.

"From Paris" is, in these days, a magic password; therefore the perfumes shown here should gain entrance anywhere

MARKED "FROM PARIS"

With precedents such as these the modern perfumer need not curb his imagination but may allow it to develop such delights as those contained in the bottles shown on this page, perfumes which are the latest products of a French house, the bottled inspirations of which have long been familiar to America. The first of these three, above, is dedicated to "the charming hour"—whatever hour that is rests with the individual. It may seem to suggest the twilight hour in the corner of an old-fashioned garden, for over forty different flower odors have given their fragrance to the compounding of this bouquet. A soothing perfume is this, of a pale green color, against which the cameo of lavender inset in the clear glass is very lovely. The stopper is of clouded glass, and the whole is held in a chamois colored leatherette box lined with cream satin; it costs $9.

The tall bottle in the middle of the page is also of clear glass into which has been set a deep red medallion; it is stoppered with an Ionic capital of frosted glass which, when lifted, sets free a suave persistent odor due to orris root, ambergris, and to oils not floral. This bottle lies in a simple box covered with an old-rose and gold tissue, and costs $10.

The circular bottle at the left is a graceful peach-colored carved glass container, one inch thick, and it contains a scent vigorous and oriental. To one who knows the world east of Suez, this perfume will intensify blurred pictures of pagodas and temples and scented spirals of incense. It comes in a box of dark blue leather lined with peach-colored satin, and costs $7.50.

To her who knows the world east of Suez this perfume will bring memories of old temples and scented spirals of incense

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A refreshing and medicinal face powder for beautifying the skin. It will not clog the pores. Adhesive, spreads smoothly. Flesh and white. 50 cents a box.

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Remember that during the next two months there will not be enough copies of Vogue to go around. Unless you are a subscriber, you should reserve your copies immediately.

Notice the coupon in the margin of this page. Simply check it, tear it off, and hand it to your newsdealer the next time you pass his stand. He is ordering his copies now, and he will be glad to put your copies on his general order and will have them waiting for you as soon as they are out. Take this precaution now; and you will avoid both delay and disappointment later on.

Here Follows a List of the Next Twelve Numbers Vogue will Publish

Check those you wish, tear off and give to your newsdealer

SPRING DRESS MATERIALS AND TRIMMINGS FEB. 1
☐ How the Spring models will be developed

FORECAST OF SPRING FASHIONS FEB. 15
☐ The earliest authentic news of the Spring mode

SPRING PATTERNS MARCH 1
☐ Working models for one's whole Spring and Summer wardrobe

SPRING MILLINERY MARCH 15
☐ The newest models in smart hats, veils and coiffures

SPRING FASHIONS APR. 1
☐ The last word on Spring gowns, waists, lingerie and accessories

SMART FASHIONS FOR LIMITED INCOMES APR. 15
☐ First aid to the Fashionable woman of not unlimited means

BRIDES AND SUMMER HOMES MAY 1
☐ A Journey "thro' pleasures and palaces" in Newport and elsewhere

AMERICAN TRAVEL MAY 15
☐ Places in our own country well worth a visit at least

SUMMER FASHIONS JUNE 1
☐ The final showing of the Summer modes that will be

IN THE COUNTRY JUNE 15
☐ Society takes to sports and life in the open

HOT WEATHER FASHIONS JULY 1
☐ The midsummer mode in detail

THE HOSTESS NUMBER JULY 15
☐ The newest ideas in midsummer entertainment

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It is only but recently that we have arranged a package which brings them to you in the delightful freshness which those near us have formerly enjoyed.

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G. B. RAFFETTO
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I enclose .....for which please send me at once..... {one half / one quarter} pound package—of your RAFFETTO'S *Marrons Glace* and include "The Continent's Favorite Confection," your little Parisian storybook which has some unusual dessert recipes in the back.

Name .....

Address .....

SEEN *on the* STAGE

(Continued from page 51)

hours of unmingled bliss" and immediately wrote a note to Stevenson in which he said, "This is the kind of stuff a fellows wants!" To transfer to the traffic of the stage a book so generally known and universally beloved was a delicate and dangerous task; for if the play had not turned out to be "the kind of stuff a fellow wants," the failure would have been unforgivable. Fortunately, however, both the play and the production are beyond reproach. Mr. Jules Eckert Goodman has dramatized the story with extraordinary skill; the acting is at all points admirable; and the *mise en scène* afforded by Mr. Charles Hopkins conveys quite wonderfully the spirit and the color of this tale of "schooners, islands, and maroons, and buccaneers, and buried gold."

Mr. Goodman has arranged the play in four acts and ten scenes; but the changes are so expeditiously effected on the stage of Mr. Hopkins that the headlong hurry of the action never seems to be impeded. The fact that "Treasure Island" is a tale without a heroine does not at all diminish the enjoyment of the audience. Jim's mother is, of course, the only woman in the narrative, and she appears only inconspicuously for a few moments in the first ac ; but it seems, if anything, rather a relief to see a play that dispenses utterly with the usual love-story. Mr. Goodman has managed to construct a coherent dramatic pattern without omitting any of the essential passages of Stevenson's story—any of the passages, that is, that any boy would miss if they did not appear; and, on the other hand, he has wisely refrained from inventing any new material or concocting any unexpected expedients.

It is a little unfortunate that the first act is by far the best, for plays are expected to grow more interesting as they move along; but the fault, in this case, is Stevenson's, not Mr. Goodman's. The superb opening of the story in the Admiral Benbow Inn may be said to dramatize itself; but the concluding passages of the narrative are much more difficult to handle. Stevenson himself has told us that he began the novel in a high tide of delighted labor, and dashed forward easily at the rate of a chapter a day until he reached the sixteenth chapter. Then he dried up; and the remainder of the story cost him considerable trouble. The comparative weakness of the later chapters must necessarily become more evident when the narrative is compressed within the limits of a play; and this unavoidable defect can, therefore, not be charged against the playwright.

But the first act, at least, is precisely "the kind of stuff a fellow wants;" and it is, by all odds, the best first act in town. There you shall see "the brown old seaman, with sabre cut," roaring for rum, and breaking ever and anon into the grim refrain of that old sea-song that everybody knows; you shall see Black Dog slink in and out again; you shall see blind Pew come tap-tap-tapping to the tavern door; you shall see the Black Spot tipped to Billy Bones, and a battle royal between that rum-soaked sailor and the ragged pirates of Flint's old crew; and, after Billy Bones has fallen dead, and Pew has been sent to death with all his scarlet sins upon his back, and the pirates have been routed for the nonce, you shall witness Jim's discovery of the chart of Treasure Island and the inception of that hazardous and thrilling expedition which set a small boy dreaming of pig-tailed singing seamen and the buried gold of buccaneers.

From the commercial standpoint it is perhaps unfortunate that the Punch and Judy Theatre is too small to accommodate the crowds that are clamoring for seats for "Treasure Island;" but, on the other hand, there is a notable esthetic harmony between the play itself and the quaint and lovely auditorium. You feel yourself already in an ancient English tavern before the curtain rises; and when the old sea-song is struck up, you can scarcely refrain from joining in the chorus. The Punch and Judy Theatre, with its air of intimate antiquity, appears indeed precisely the proper sort of place for hearing "all the old romance retold exactly in the ancient way."

Photograph by W. Ransford

"Major Barbara" takes the elements of life apart instead of putting them together; its characters are but megaphones to cry a critic's theories, and Clarence Derwent is one of the megaphones

"MAJOR BARBARA"

THROUGH the enterprise of Miss Grace George and Mr. Louis Calvert, the public of New York is now permitted to enjoy Mr. Bernard Shaw's comedy of "Major Barbara," which was first produced in London as long ago as 1905. This comedy is neither one of the best nor one of the poorest of the plays of Mr. Shaw; but, both in its merits and in its defects, it is thoroughly characteristic of his method.

"Major Barbara" exhibits Mr. Shaw as essentially a critic, instead of a creator. It takes the elements of life apart, instead of putting the elements of life together. His puppets are not people, but inspired logothetes—to use a word which very lately has been dug up from the dictionary; they give expression not to the natural moods of human beings, but to the intellectual ideas of a critic capable of looking at a single central proposition from several different points of view. The play is projected in terms of talk, instead of terms of action; it appeals through the ear to the intelligence instead of through the eye to the solar plexus or the heart. The women of the play are not women, the men are not men; but both the puppets who wear trousers and the puppets who wear skirts are endowed with that unadulterated intellectuality that is seated loftily above the eyes.

The mood of "Major Barbara" is by no means the deepest or the greatest mood of which the dramatic art is capable, for the brain is less important than the heart, in the drama as in life itself; but so rarely in New York are we privileged to listen to a dramatist of brains that we should be duly thankful for this opportunity. No other playwright who is writing for the stage to-day can talk so well as Mr. Shaw; and for half the evening, at least, it is great good fun to listen to his talk. The second half of "Major Barbara" is written just as wittily as the first, and the author's

(Continued on page 70)

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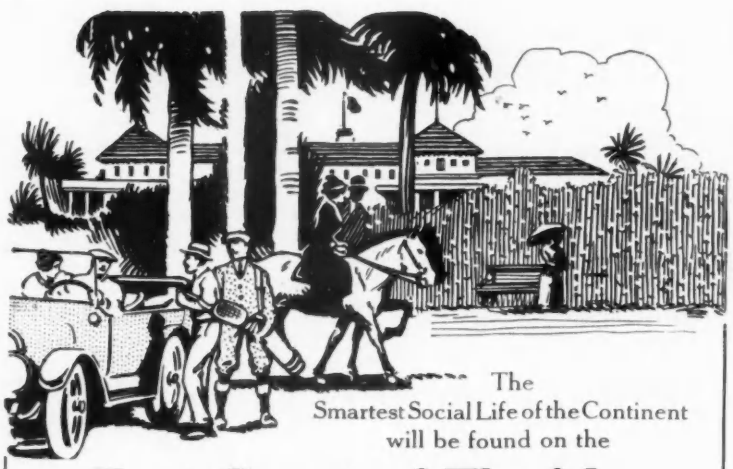

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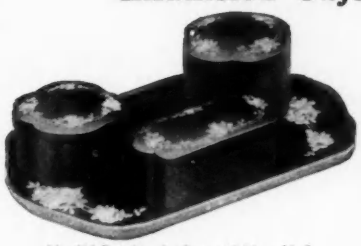

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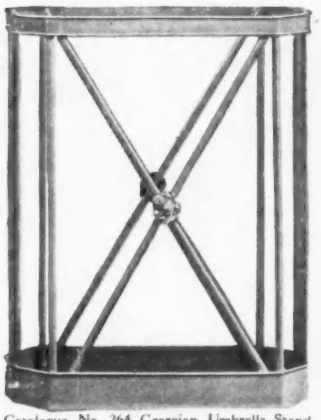

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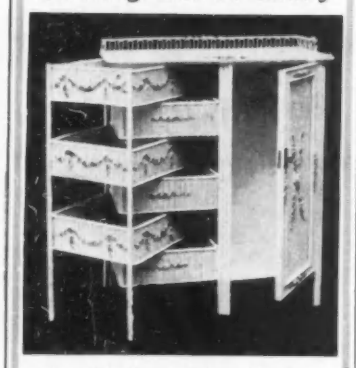

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SEEN *on the* STAGE

(*Continued from page 68*)

airy exploitation of a myriad incongruous opinions is just as stimulating; but there comes a limit to the capacity of the receptive auditor "to sit as a passive bucket and be pumped into," as Carlyle has phrased the opportunity; and, to the average person, the play grows rather tedious toward the end.

The main theme of "Major Barbara" is an analysis of the struggle between the philosophy of Andrew Undershaft, a millionaire manufacturer of munitions of war, and the philosophy of his daughter, Barbara, a Major of the Salvation Army. Undershaft believes that the best way to save the souls of men is to ameliorate the conditions of their daily lives; and his daughter believes that the best way to ameliorate the conditions of their daily lives is first to save their souls. The attitude of Barbara toward this central and essential problem is the more abstractly spiritual; and the attitude of her father is the more concretely practical. In the end, it is Undershaft who wins the argument. The basis of his practical philosophy is the thesis that the greatest of all human crimes is poverty, and that this crime must be summarily deleted from the debit of society, even at the cost of battle, murder, and sudden death. It is better to kill men by the millions, if thereby it may be possible to make the world a more comfortable place for posterity to live in, by developing a decency of life concomitant with well-rewarded labor, than to preach abstract religion to souls made cowardly by starving bellies. This is, of course, a thesis concerning which a great deal might be said on either side; and the argument has by no means been exhausted by Mr. Shaw in the course of his unusually lengthy play.

"Major Barbara" is acted with extraordinary competence by the stock-company which Miss George has assembled at the Playhouse. So well-balanced a performance is seldom seen in the theatres of New York; and all who really care about the project of making theatre-going in this country genuinely worth the while of people of intelligence and taste, should rally to the support of Miss George in her laudable endeavor to establish a lasting repertory of important plays.

"SADIE LOVE"

"SADIE LOVE," a romantic farce by Mr. Avery Hopwood, is developed from the traditional formula of the interrupted honeymoon. The heroine has just been married to the Prince Pallavicini, when in comes the Comtesse de Mirabold, who claims that the prince had promised to marry her in Paris a few months before. Close upon the heels of the countess comes a former admirer of Sadie Love's, Jim Wakely by name, to tell her that he is about to be released from bondage to his wife; and Wakely is soon pursued by his uncongenial spouse, who, while opposing her impending divorce, drags along with her the limp rag of a man that she has already seized upon as her second husband. These characters constitute a sort of ring-around a-rosy, in which those who love are pursued persistently by those who love them.

Though the formula is old, it is developed by Mr. Hopwood with commendable dexterity. The material is, perhaps, a little thin; and at times it seems to be stretched out to a perilous tenuity in the endeavor to make it fill a pattern of three acts. Another point of difficulty in the play is the danger of shifting rapidly from the mood of boisterous farce to the mood of amorous romance. These defects, however, have been for the most part covered up by Mr. Hopwood's clever building of the play and by his witty grace in the writing of the dialogue.

This is another one of those perilous compositions in which the author continually suggests that he is about to be very naughty and then manages to nullify the suggestion by a surprising exhibition of good taste. Mr. Hopwood deserves especial credit as one of our most skilful skaters over thin ice. "Sadie Love" is excellently acted, and provides a pleasurable evening's entertainment.

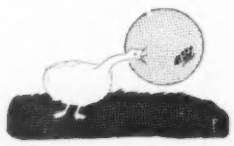
"THE WARE CASE"

CONSIDERED as a piece of mechanism, "The Ware Case" by Mr. George Pleydell, is a well-made melodrama; but it is lacking in the necessary element of human interest. The third act, which constitutes the climax of the play, details a murder trial at considerable length. The audience has been left in doubt as to whether the defendant, Sir Hubert Ware, is innocent or guilty; and the evidence brought forward at the trial is equally against him and in favor of him. This scene is worked out by the author with unusual attention to actuality, and it is staged with excellent appreciation of the dramatic interest inherent in the habitual procedure of the British courts. The only trouble with it is that the audience feels no sympathetic interest in the fate of the hero, and does not care in the least whether he is convicted or acquitted.

For, in the first act, Sir Hubert Ware has been exhibited as an idler and a spendthrift, who is very generous in giving money to his inferiors and his dependants, but who treats his wife with habitual neglect and cruelty. During the course of this first act, Sir Hubert's brother-in-law is drowned in a swimming-pool on his estate. Sir Hubert's wife, having inherited the fortune which would otherwise have been her brother's, pays off all her husband's debts, and then informs him that she intends to divorce him and to marry a barrister named Michael Adye. At this point, Sir Hubert is accused of the murder of his brother-in-law and arrested for the crime; and his wife stands by him, and persuades her lover, Michael Adye, to defend him.

Thus, at the trial, we desire Sir Hubert to be convicted because we consider him unworthy of his wife, and we desire him to be acquitted because he happens to be the hero of the play. This division of interest is distracting to an audience, because a crowd, in witnessing a struggle, always desires to take sides; and the feeling of dissatisfaction is increased when the curtain falls with the issue still in doubt.

In the last act, Sir Hubert comes home, acquitted of the crime; and his wife, in pity for his sufferings, forgives him. Thereupon he breaks down, confesses that he was actually guilty, drinks a draught of poison, and dies. This sudden outcome sets the heroine free to marry the other man; but it also sets the auditor to wondering why it should have taken the author so long to reveal the fact that his hero was a villain.



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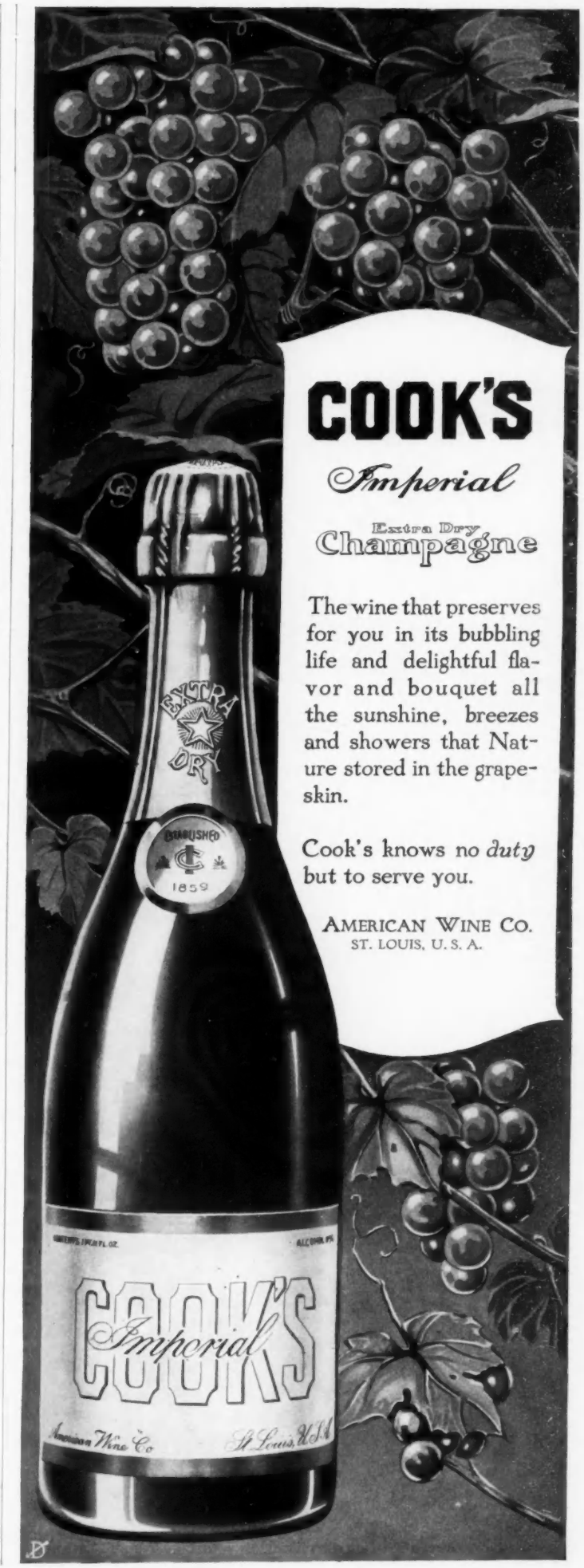

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S O C I E T Y

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NEW YORK

Duke.—On November 30, to Mr. and Mrs. Angier B. Duke, a son.

BOSTON

Osborne.—On November 6, to Mr. and Mrs. Charles Devens Osborne, a daughter.

CHICAGO

Dangler.—On November 14, to Mr. and Mrs. David E. Dangler, a son.

Deaths

NEW YORK

Bacon.—On December 2, in Baltimore, Edward Rathbone Bacon.

Blackwell.—On November 30, at his residence near Morristown, New Jersey, William Bayard Blackwell.

French.—On December 5, at Bournemoth, England, Ellen Tuck French, widow of the late Francis O. French.

Gurnee.—On November 30, Delia E. Gurnee.

Rhinelander.—On December 7, at his residence, Charles E. Rhinelander.

Engagements

NEW YORK

Amy-McDonnell.—Miss Isabelle Louise Amy, daughter of Mr. Ernest J. H. Amy, to Mr. Hubert McDonnell.

Brown-Hoar.—Miss Dorothy E. Brown, daughter of Mr. Franklin Q. Brown, to Mr. John Hoar, son of the late Samuel G. Hoar.

Guernsey-Osborne.—Miss Alice Guernsey, daughter of Mrs. Joseph Reynolds Guernsey, to Mr. Ernest Baxter Osborne.

BALTIMORE

Bakewell-Nelson.—Miss Dorothy L. Bakewell, daughter of Mr. George Bakewell, to Mr. Page Nelson.

Manning-Porter.—Miss Amy Russell Manning, daughter of Mr. Cleveland Pratt Manning, to Ensign William Hamilton Porter, U. S. N., son of the late William Hamilton Porter.

Stirling-Marston.—Miss Marjorie Lloyd Stirling to Mr. Pierce Marston, son of Mr. William S. Marston.

BOSTON

Cotton-Whitall.—Miss Eleanor Janet Bell Cotton, daughter of Dr. Frederick J. Cotton, to Mr. Richard Whitall, son of Mrs. Thomas Wistar Whitall.

Whipple-Withington.—Miss Katharyn Carleton Whipple, daughter of Mr. Sherman L. Whipple, to Mr. Lothrop Withington, son of Mr. David L. Withington.

BUFFALO

Boardman - Downer. — Miss Gwendolyn Boardman, daughter of Mr. William C. Boardman, to Mr. Huntington Downer, son of Mr. William V. Downer.

Byers-Deans.—Miss Harriet Byers, daughter of Mr. James N. Byers, to Mr. John Sterling Deans, Jr., son of Mr. John Sterling Deans.

CHICAGO

Hessert-Hulburd.—Miss Marie Hessert, daughter of Mr. Gustav Hessert, to Mr. DeForest Hulburd, son of Mr. Charles H. Hulburd.

Thorne-Shaw.—Miss Virginia Thorne, daughter of Mr. George A. Thorne, to Mr. Guthrie Shaw, son of Mr. James Guthrie Shaw.

Vincent-Barker.—Miss Jane Vincent, daughter of Mr. William A. Vincent, to Mr. Joseph Shumway Barker, son of Mr. Frank W. Barker.

PHILADELPHIA

Biddle-Fenner.—Miss Charlotte Biddle, daughter of Mrs. Charles Williams, to Mr. Herbert L. Fenner.

Hutchinson-Cook.—Miss Alice Newbold Hutchinson, daughter of Mr. John P. Hutchinson, to Mr. George R. Cook.

Hutchinson-Martin.—Miss Agnes Hutchinson, daughter of Mr. S. Pemberton Hutchinson, to Mr. George Whitney Martin.

Robinson-Robinette.—Mrs. S. Crozer Robinson, daughter of the late Nicholas Biddle, to Mr. Edward Burton Robinette, son of Mr. H. B. Robinette.

Stetson-Cooper.—Miss Anita M. Stetson, daughter of Mr. James M. Stetson, to Mr. Andrew A. Cooper, son of Mr. J. P. Cooper.

Yardley-Potter.—Miss Margaret Curtis Yardley, daughter of Mr. John Howard Yardley, to Mr. Sheldon Frothingham Potter, son of Colonel Sheldon Potter.

PITTSBURGH

Bughman-Cooke.—Miss Genevieve Bughman, daughter of the late Henry Clay Bughman, to Mr. William E. Cooke.

RICHMOND

Bemiss-Mason.—Miss Frances Lockert Bemiss, daughter of Mr. Eli Lockert Bemiss, to Dr. H. Norton Mason, son of the Reverend Landon Mason.

SAINT LOUIS

Riddle-Fowler.—Miss Emily R. Riddle, daughter of Mrs. Truman Post Riddle, to Mr. Francis Fowler.

Semple-Dyer.—Miss Mary Semple, daughter of Mr. Edward H. Semple, to Mr. H. Chouteau Dyer.

WASHINGTON

Gibson-Whitten.—Miss Kate Gibson, daughter of Mrs. William Campbell Gibson, to Mr. Charles Pierce Whitten.

Weddings

NEW YORK

King-Tyng.—On January 4, Mr. Edward D. King and Miss Blanche E. Tyng, daughter of Mr. James A. Tyng.

BALTIMORE

Barton-Thom.—On December 6, in Christ Episcopal Church, Mr. Carlyle Barton, son of Major Randolph Barton, and Miss Isabel Rieman Thom, daughter of Mrs. Pembroke Lea Thom.

BOSTON

Minot-Northrop.—On December 4, at the home of the bride in Waterbury, Connecticut, Mr. Henry D. Minot, son of Mrs. Robert S. Minot, and Miss Harriet M. Northrop, daughter of Mr. Otis Northrop.

PHILADELPHIA

Page-Kremer.—On December 11, Mr. Louis Rodman Page, Jr., son of Mr. Louis Rodman Page, and Miss Katherine Herman Kremer, daughter of Mrs. Herman Kremer.

PITTSBURGH

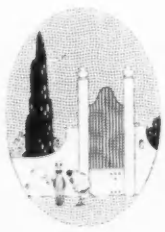
Aiken-Renshaw.—On December 14, at the home of the bride, Mr. Thomas Negley Aiken, son of Mrs. E. S. Aiken, and Miss Eleanor Williams Renshaw, daughter of Mr. William A. Renshaw.

Smith-Sterrett.—On December 2, in the Third Presbyterian Church, Mr. Olive Ledlie Smith, son of Mr. Thomas W. Smith, and Miss Eleanor Slagle Sterrett, daughter of Mr. James Ralston Sterrett.

Weddings to Come

NEW YORK

Adams-Glaenzer.—On February 2, Miss Edith L. Adams, daughter of Mr. Robert F. Adams, to Mr. Jules Glaenzer, son of Mrs. Georges A. Glaenzer.



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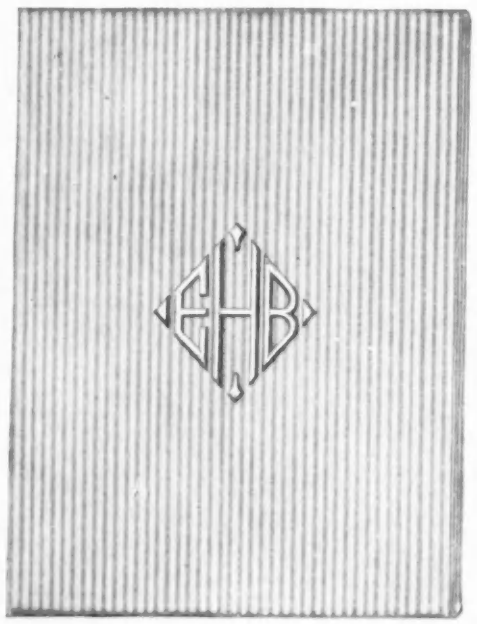

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M U S I C

CALENDAR

JANUARY 15 TO JANUARY 30
Metropolitan Opera House, opera by the Metropolitan Opera Company, every evening except Tuesdays and Sundays, and on Saturday afternoons; concert every Sunday evening.
Brooklyn Academy of Music, opera by the Metropolitan Opera Company, every other Tuesday evening.

JANUARY 17 TO JANUARY 31
Century Opera House, performances by the Ballet Russe of Serge de Diaghileff, every evening and on Wednesday and Saturday afternoons.

SATURDAY, JANUARY 15
Carnegie Hall, 3 p. m., joint recital, Herbert Witherspoon, basso, and Florence Hinkle, soprano.
Carnegie Hall, 8:15 p. m., symphony concert, Russian Symphony Orchestra.

SUNDAY, JANUARY 16
Carnegie Hall, 3 p. m., song recital, John McCormack, tenor.
Harris Theatre, 3 p. m., last subscription concert, Orchestral Society.

MONDAY, JANUARY 17
Aeolian Hall, 3 p. m., piano recital, Hunter Welsh.

TUESDAY, JANUARY 18
Waldorf-Astoria, 8:30 p. m., concert, St. Cecilia Society.

FRIDAY, JANUARY 21
Carnegie Hall, 2:30 p. m., symphony concert, Philharmonic Society.

SATURDAY, JANUARY 22
Carnegie Hall, 3 p. m., Third Symphony Concert for Young People, Symphony Society.

MONDAY, JANUARY 24
Aeolian Hall, 8:15 p. m., violin recital, Maximilian Pilzer.

TUESDAY, JANUARY 25
Aeolian Hall, 8:15 p. m., concert, Flonzaley Quartet.

THURSDAY, JANUARY 27
Carnegie Hall, 8:15 p. m., Bach-Beethoven Festival, Oratorio Society with Philharmonic Society.

FRIDAY, JANUARY 28
Hotel Biltmore, 11 a. m., sixth Friday Morning Musicale.

SATURDAY, JANUARY 29
Carnegie Hall, 3 p. m., piano recital, Josef Hofmann.
Carnegie Hall, 8:15 p. m., symphony concert, Russian Symphony Orchestra.

SUNDAY, JANUARY 30
Aeolian Hall, 3 p. m., song recital, Adelaide Fischer, soprano.

TUESDAY, FEBRUARY 1
Carnegie Hall, 8:15 p. m., joint recital, Anna Fitzui and Hugh Allan, baritone.

THURSDAY, FEBRUARY 3
Carnegie Hall, 8:15 p. m., symphony concert, People's Symphony Concert Society.

FRIDAY, FEBRUARY 4
Carnegie Hall, 2:30 p. m., symphony concert, Philharmonic Society.

SATURDAY, FEBRUARY 5
Carnegie Hall, 3 p. m., Fourth Symphony Concert for Young People, Symphony Society.
Carnegie Hall, 8:15 p. m., symphony concert, Philharmonic Society.

THURSDAY, FEBRUARY 10
Carnegie Hall, 8:15 p. m., symphony concert, Philharmonic Society.

TUESDAY, FEBRUARY 15
Aeolian Hall, 2:30 p. m., piano recital, Yolanda Merô.

SATURDAY, FEBRUARY 19
Carnegie Hall, 8:15 p. m., symphony concert, Russian Symphony Orchestra.

SUNDAY, FEBRUARY 20
Aeolian Hall, 3 p. m., piano recital, Leopold Godowsky.

THURSDAY, FEBRUARY 24
Aeolian Hall, 3 p. m., piano recital, Ossip Gabrilowitsch.

SATURDAY, FEBRUARY 26
Carnegie Hall, 3 p. m., Fifth Symphony Concert for Young People, Symphony Society.
Carnegie Hall, 8:15 p. m., symphony concert, Minneapolis Symphony Orchestra.

Photograph by Campbell Studios

Christine Miller, the young Pittsburgh contralto, ably presented a long and admirably arranged program at her annual New York recital at Aeolian Hall

MUSIC NOTES

AFTER the slight lessening of activity during the holiday interim, the music calendar records an even fuller schedule for the remainder of the season than it has shown in the opening. Borodin's "Prince Igor," with Mme. Frances Alda in the leading rôle, and the much-heralded première of "Goyescas," with the new Spanish prima donna, Barrientos, are the January contribution at the Opera House, and the concert field is equally well represented.

In reviewing the past few weeks, the revival of "Martha" appears to have been one of the most satisfying offerings. This was given by a cast as carefully selected and arranged as even a pampered New York audience may expect. Frieda Hempel, as Lady Harriet, was a charming and vocally brilliant successor to Sembrich. Margaret Ober assumed the rôle of the facetious Nancy; Caruso, as Lionel, happily interpreted a rôle in which he has appeared before; and Plunkett was most creditably sung by De Luca, the new baritone.

DECEMBER AT THE METROPOLITAN

Among other notable productions at the Metropolitan during December was "Tristan und Isolde," with Melanie Kurt, Jacques Urlus, and Matzenauer. At this performance, Bodansky, the new German conductor, enlisted new affections among his American critics, who are realizing the solid worth of his abilities, though, at first, they were inclined to feel that his readings lacked temperament and were dominated by a too intense intellectualism. Matzenauer, whose Brangäne was never sung with greater warmth and richness, appeared on the

(*Continued on page 76*)

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M U S I C

(*Continued from page 74*)

following night in "Cavalleria Rusticana" in the higher rôle of Santuzza, owing to Zarska's protracted throat troubles. Flora Perini, one of this year's contralto acquisitions from Rome, was an unusually satisfactory Lola, in the same performance, and her obvious familiarity with the part and her petite charm added much to the presentation of the rôle. Emmy Destinn, the Bohemian soprano, whose services at the opera were so sorely missed during the first few weeks of the season, was asked to return; she assumed the rôle of Elsa in "Lohengrin."

ON THE CONCERT STAGE

Christine Miller, the young Pittsburgh contralto, gave her annual New York recital at Aeolian Hall in November, presenting a long program of remarkable consistency and balance. Her singing of Hugo Wolf's songs was especially pleasing. "Kennst du das Land?" of Wolf, assumed the dignity of an aria in its length and impressiveness and was, in consequence, sung separately. Bach and Beethoven were of course foundation stones for the afternoon's music, while a group of songs by four American composers—Carpenter, Sibella, Kramer, and Horsman—and "April" by Floridia completed the program. Miss Miller is always *en rapport* with her audiences, and her rich tone is produced without effort.

Yolanda Merö, the distinguished Hungarian pianist, will appear on the New York concert stage, after an absence of two years, in two performances of the New York Philharmonic, on January 20 and 21, and in her own piano recital in Aeolian Hall on February 15. Mme. Merö is already so well-known that she needs no introduction. She made her début with the Dresden Philharmonic Orchestra and has since appeared in all the leading music centers of the world. In her playing, Mme. Merö combines the forceful temperament of Carreno with the delicacy and tenderness of expression of Gabrilowitsch, and her interpretations are always supported by a technique at once masterly and completely subordinated to the composition.

Photograph by Ira L. Hill

Edith Mason is fulfilling this season the promise of her début last year in "Der Rosenkavalier"

Photograph by White

To Mme. Frances Alda falls the honor of the leading rôle in the première of Borodin's "Prince Igor"

The noted Hungarian pianist, Yolanda Merö, will make her third visit to America this season, appearing in New York in January and February

AN ENGLISH PIANIST

Katharine Goodson, the young English pianist, was heard in Aeolian Hall, December 2, before an audience which, in size and enthusiasm, attested its appreciation of her popularity. The program, which was entirely of the works of Chopin, was presented with musicianly reverence and interpreted to a discriminating audience that contained many famous confrères of the artist.

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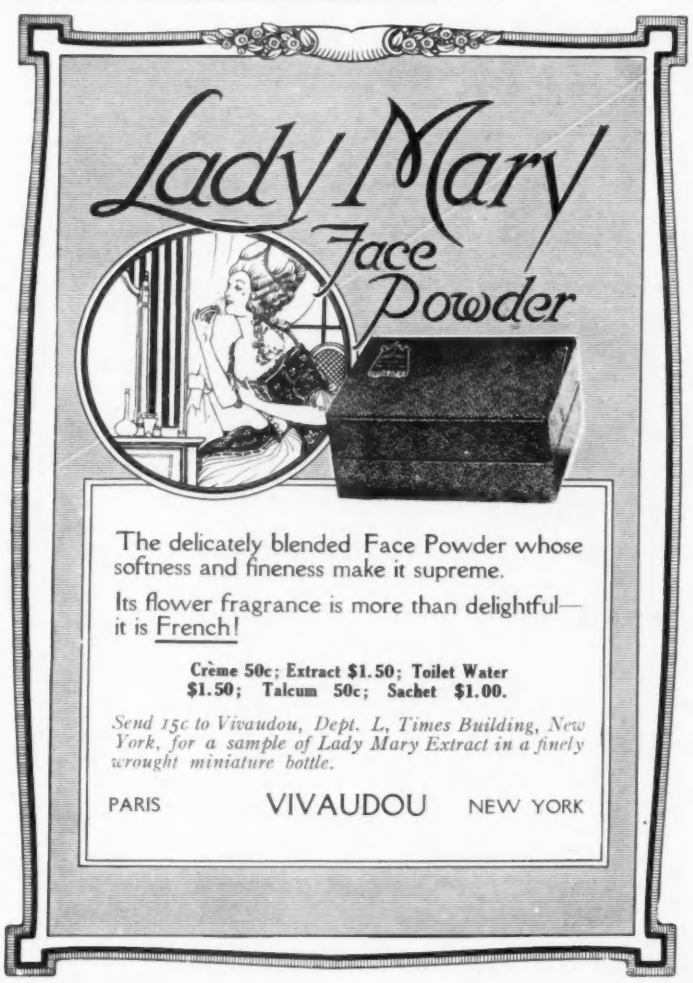

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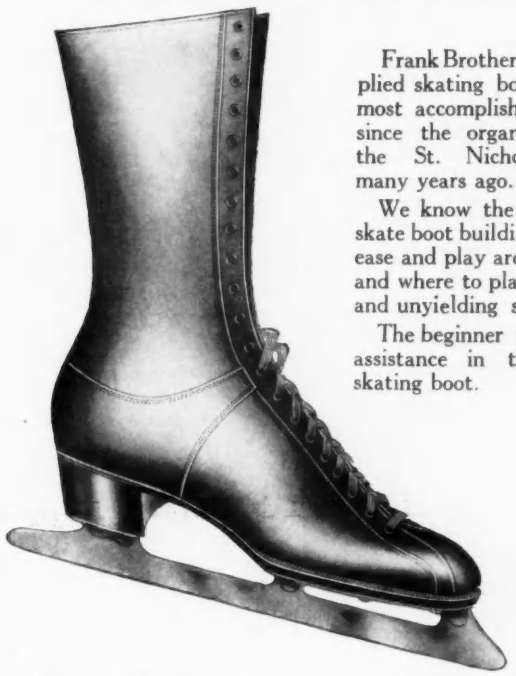

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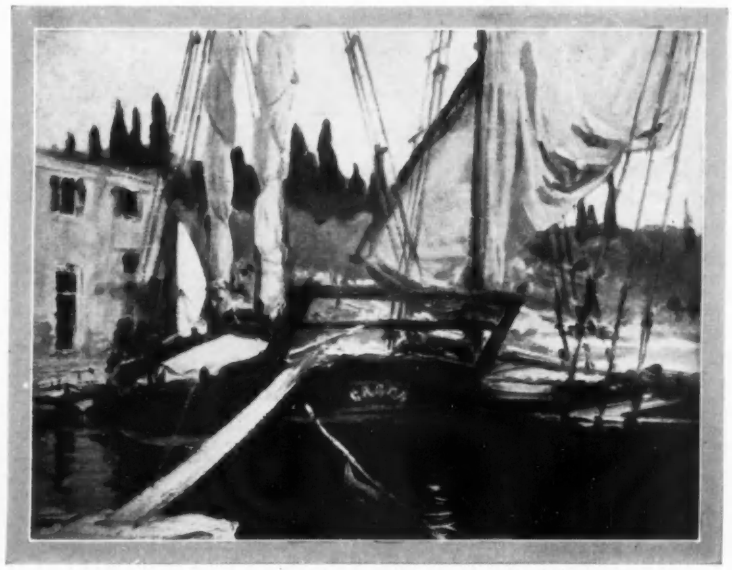


When Sargent paints the portrait of a boat, his delineation of its character and qualities is no less telling than his rendering of the personality of his human subjects

A R T

CALENDAR OF EXHIBITIONS

NEW YORK

Brooklyn Museum of Fine Arts. Print Department; collection of seventy-nine etchings, lithographs, and drawings by Joseph Pennell, for an indefinite period.

Fine Arts Building. Winter exhibition of the National Academy of Design, from December 18 to January 15.

Keppel Galleries. Etchings and dry points by Childe Hassam, until January 10.

MacDowell Club. Bimonthly exhibitions of the work of American artists.

Macbeth Gallery. Paintings by American artists, during January.

Museum of French Art. Exhibition of works by French artists at the front, for an indefinite period.

New York Public Library. Print Gallery: portraits of famous women, in etching, engraving, and lithograph, for an indefinite period. Room 322: exhibitions illustrating the making of etchings and of engravings.

Rose Gallery. Recent work of Charles Caryl Coleman, from December 7 to January 10.

BALTIMORE

Peabody Gallery. Annual exhibition of the Baltimore Water Color Club.

MONTCLAIR

Museum of Art. Exhibition of paintings loaned by the National Arts Club and of portraits in wax by Ethel Florence Mundy, until January 13.

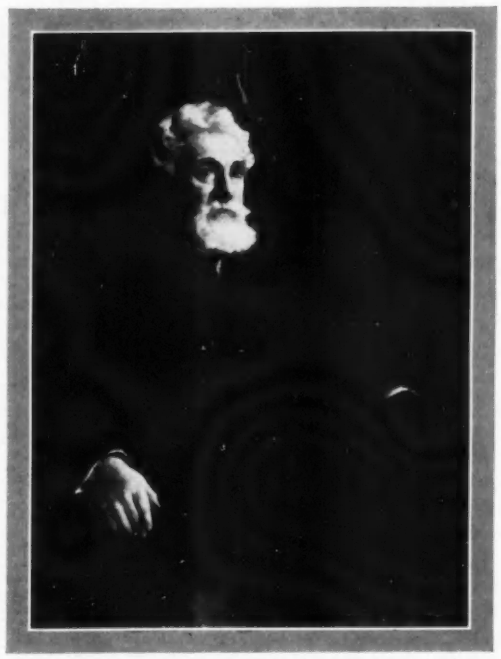
PHILADELPHIA

Pennsylvania Academy. One hundred and eleventh annual exhibition of the Pennsylvania Academy of the Fine Arts.

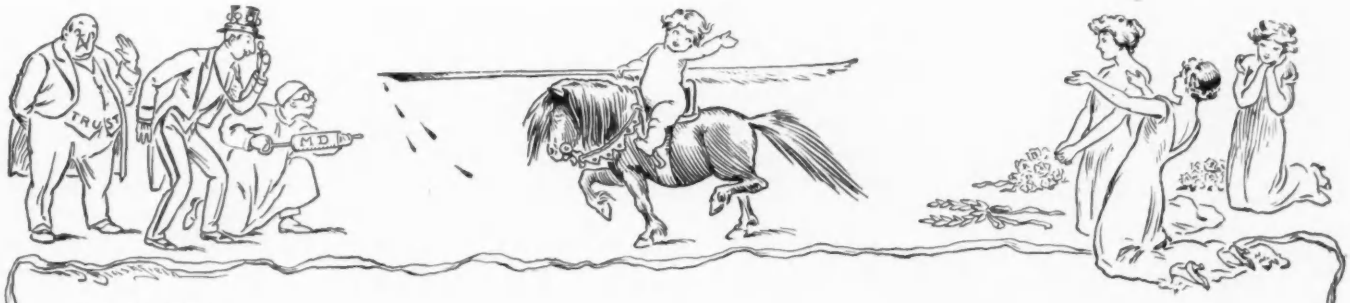
ART NOTES

DECEMBER in the art galleries was a month of small exhibitions, which were eminently worth while and so numerous as to admit of but the barest mention here. The exhibition at the Knoedler Galleries was marked by the presence of several paintings of harbor scenes by Sargent, the most notable of which is reproduced at the top of this page. A smaller gallery was devoted, until December 25, to a delightful group of works in water color and in charcoal, by the late F. Hopkinson Smith, who is as sadly missed in the world of art as in that of literature.

Portraits by S. Montgomery Roosevelt, president of the National Association of Portrait Painters, were on view at the Folsom Galleries until December 15. American artists seem to have taken vigorously to self-portraits, this season, and Roosevelt presented an interesting interpretation of himself, with palette and brush in hand. Other noteworthy portraits were those of the late Oliver Belmont and of the Earl of Kintore. This artist won favorable comment for his portrait of (*Continued on page 80*)



Vigorous old age is presented in the portrait of Hudson Maxim, by S. Montgomery Roosevelt, a group of whose paintings were on view at the Folsom Galleries in December



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And Beauty in the North has before her an even more anxious problem. For this is the time when sensitive skins chap, pretty eyes inflame, the tender skin of the lips breaks, cheeks become pinched and purple, noses once delicately white, darken to the hue of the blush rose.

Beautiful gowns and bewitching millinery so far from helping along, in reality aggravate the trouble by the rude contrast between them and the charmless face.

Mme. Rubinstein has spent many years in the study of the laws which govern the beauty of the complexion and the prevention of complexion troubles due to climate conditions. So whether your habitat is South or North, East or West—you should seek Mme. Rubinstein to impart to you some of her knowledge in the safeguarding of your complexion during the winter months. For it is to Mme. Rubinstein's Paris and London Establishments the famed Beauties of Europe come for the means of safeguarding theirs, whether wintering in St. Moritz, or on the Riviera.

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A R T

(*Continued from page 78*)

Hudson Maxim, shown at the Fine Arts Building in the exhibition of National Association of Portrait Painters.

JOYOUS ART

Enthusiasts for "disembodied art" should consult the work of Martha Walter, which filled the Reinhardt Galleries for the first weeks of December; for this artist can express more of gaiety, freshness, air, and motion with a dozen swift and sure brush-strokes than is to be found in many a detailed painting. There is about her work a radiance of health and happiness, an abundant vitality, a joyous meeting of wind and weather, and a gaiety of sunlight that are like the lilt of a spring song. The color is as fresh and joyous as the spirit of the work, and the sketchy treatment justifies itself and arouses no suspicion of a desire to avoid the difficulties of accurate careful delineation.

A painter of youth and joyousness is Martha Walter, whose decorative and sun-filled portrait of Miss Dorothy Lee Bell was one of the successes of her recent exhibition

Childe Hassam was doubly represented in the December galleries by a collection of his paintings at the Montross Gallery and by seventy-five works in his newly adopted medium of etching, which are still on view at the Keppel Galleries. While vigorous and often beautifully delicate, these etchings and dry points have a certain lack of definition, a suspicion of indecision, which show Hassam not as yet fully master of his new medium.

NEW ETCHERS AND OLD MASTERS

Another new-comer to the field of etching is Frank W. Benson, the Boston painter, whose drawings of wild fowl have long been equally well-known to lovers of sport and to collectors of fine drawings. His etching work is bold in line and, like his drawing, as finely accurate as the sportsman could desire, yet presented wholly from the point of view of art.

The Ehrich Galleries repeated in December an experiment of last year in an exhibition of the works of the lesser known old masters. The decorative value of these lesser works is just beginning to find its due meed of appreciation. They do not demand to be enthroned in specially designed surroundings, after the accepted treatment of masterpieces, nor does their purchase presuppose an intention to form a collection of paintings. On the contrary, they are, as a rule, pleasing and livable works, which lend themselves readily to modern surroundings.

At the Macbeth Gallery, the last weeks of December were given up to the third annual exhibition of the Society of Painters of the Far West. Thomas Moran, dean of painters of the West, whose work overlaps that of Bierstadt, whose fame was at its height some thirty-five years ago, showed several excellent works. William Ritschel was represented, as were Groll, Daingerfield, Potthast, Couse, and Ben Foster.

Sunny windswept beaches, and groups of people who love the vigorous battle with gale and wave are a favorite subject for Martha Walter, and with light sure vigor does she render them

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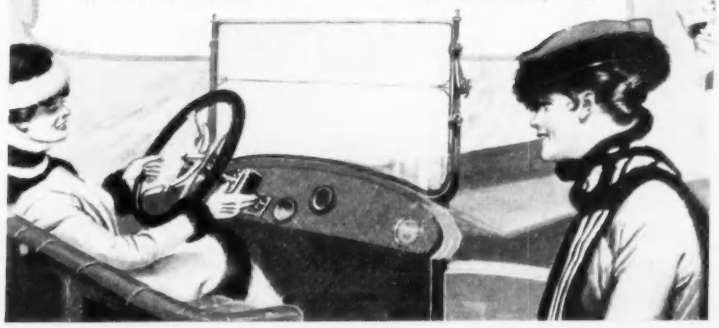

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Now that ruffles are again a possibility, it is pleasant to have them full and edged with lace. This one-piece combination is of batiste, in pink or white, with insertion and edging of fine Valenciennes lace; it opens in front; $2

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FIFTH AVENUE AT THIRTY SIXTH STREET NEW YORK

MOTORING INTO 1917

(*Continued from page 31*)

In fact, motor-car designers seem to have realized this season for the first time what a vast difference in the comfort of motoring may be made by little matters of this sort. Nothing is more annoying than to have the numberless small impedimenta of a motor trip continually out of place or in the way. But that has been their unfortunate habit all too often in the past. Now, however, a place for everything, or nearly everything, has been provided. Some of the two- and three-passenger bodies, such as coupés, roadsters, and cabriolets are notably convenient from this point of view. For instance, in many of the "clover leaf" runabouts—in which the third seat is behind the middle of the other two, and reached through a passageway between them—a commodious compartment for odds and ends of various kinds has been provided on each side of this rear seat. These compartments open on top and are very accessible. In those three-passenger bodies in which the driver's seat is set slightly farther forward than the broader seat for the passengers, so that the pilot may have elbow room, the space back of his seat has been used for a compartment which opens on top.

DETAILS—THE GENIUS OF THE NEW CARS

Much attention has been given in the cars of this season to minor accessories and their convenient location in the car. For example, the clock of one of the enclosed models is mounted close to the roof on the partition which separates the tonneau from the rest of the car. Here it is always visible. The telephones for communication with the driver are also handled nicely in many of the enclosed bodies of various types. In some the receiver is snugly hung back of the door frame where it is right at hand; in others a sort of pocket is provided in the upholstery at the side into which the handle of the receiver may be dropped, leaving the instrument exceedingly inconspicuous and, at the same time, convenient. Electric cigar and cigarette lighters have taken on new and pleasing forms and are both more readily at hand when wanted, and more out of the way when not wanted, than of yore.

The problem of stowing away the extra seats in the limousine or town car, as well as in the touring-car and the sedan, has been met this year in a number of new ways. In some sedans, for instance, these extra chairs disappear each into the back of one of the front bucket seats; this makes it possible to preserve the desirable aisleway between the seats. In other cases, especially in body types which are essentially chauffeur-driven and, therefore, have a fixed partition between the driver's compartment and that in the rear, the woodwork of the front seat cowl is used as a container for the extra chairs.

In many of the smaller town cars, which are likely to be used only for short runs to the opera or theatre, but for more than two passengers, a return to the backward-facing spare seat is to be noticed. This arrangement lends itself well to these neat little bodies, and when the seats are not in use that part of them which meets the eye matches the rest of the upholstery—usually broadcloth or whipcord—and they are scarcely noticeable. In several of the touring-cars and sedans the right-hand front seat is so arranged that it can be swung around to face backward and its occupant can thus enjoy a face-to-face conversation with the others in the car. Probably the most novel seating arrangement of the year is that of a four-passenger roadster, in which a divided front seat and two corner chairs are reached through the passageway thus afforded and set at an angle so that they face half forward and half inward. It is a highly practical arrangement for a congenial motor party, as it has the great advantage of giving all the occupants of the car the special advantage which adheres to runabouts, as far as riding qualities are concerned, that of being placed forward of the rear axle. This seemingly simple matter makes a deal of difference in the buoyancy of the motorist at the end of a day's run.

As to upholstery, the tendency this year is more marked than ever toward using cloth wherever possible, especially in the closed types of cars. Quiet neutral colors and a hard finish is the rule. Foot-stools and air-cushions covered to match are desirable addenda, as are folding arm-rests. Of course, the closed car should have a complete equipment of toilet articles, card-cases, writing tablets and the like, and some of the newest of these sets are very beautiful in design and mounting, as well as wonderfully compact. Moreover, with the many useful forms of motor-car heating systems—electric, hot-air, and others—it is quite unnecessary to be uncomfortably cold in a limousine.

CONVERTIBLE MODELS MAKE CONVERTS

With 1916 the convertible automobile may be said to have really come into its own. It is found in sedans, landaulets, cabriolets, and all others. Innumerable are the minor differences in the ways in which this convertibleness is attained, but they all serve the same purpose: to make what amounts to two automobiles where there was one before. So well has this seemingly magic task been accomplished that, unless the motorist happens to be one of the enthusiasts who likes to have a garage full of cars, each of a special type for a special purpose, he may have the smart appearance and the comfort of the closed machine and the airiness of the touring-car, both on one set of wheels. Most of the convertible cars have a separate superstructure which can be quickly put on to make a closed body car out of an open body car. But the fitting, the harmony with the lines of the open body, and the smaller matters which yet mean so much—such as the electric connections for dome lights—have been so well-planned and carried out that the 1916 touring-car in its mask of limousine is no counterfeit presentment, but a trim and desirable vehicle.

A number of special body forms also mark the current season. Two of these which are especially attractive are the touring limousine and the touring sedan; both embody the same principle. With a permanent roof and upper body they have a plastic arrangement of windows whereby any desired amount of exposure to the air, from a mere crack to an entirely open side, may be secured. The windows on opposite sides work independently of each other. For example, if one is running in a westerly direction on a brisk winter day when the wind is from the north, the glass may be in place on the right side of the car, while the left or protected side, is entirely open to the air. This process can be modified at will to suit almost any conditions of wind or cold. At the same time the motorist always has the protection of the roof and back.

To turn to the electric is to say that those of the newest type have emphasized still more the qualities which have so often been held to make them the ideal car for women. They are, if possible, quieter in operation and certainly able to go farther on each battery charge than ever. They show several delightful modifications of the seating arrangements that make the passengers as much at their ease and as free from constraint as to position, almost, as they would be at home, and the beauty of fitting and decoration which has marked them in other years has been still further refined and intensified. Also, in several instances, there have been great reductions in the weight of these machines, with still more marked and acceptable reductions in their price.

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The photo herewith shows the GANESH CHIN STRAP. Nothing can take the place of this remarkable device, which has been employed with success for many years to restore the firm youthful contour to chin and jaw, and to eliminate such defects as the "double" chin, loose, sagging skin, nose-to-mouth lines, etc. Worn at night it keeps the mouth closed during sleep. $6.50 and $5. Almost as generally used is the GANESH FOREHEAD STRAP, also shown in the photograph, which eliminates frown lines and furrows. $4 and $5.

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For reducing the figure below the waist, restoring the youthful contour and suppleness, there is the GANESH REDUCING BELT, of special elastic material. It accomplishes remarkable results in a short time. In ordering, give measurements around waist, abdomen and hips. Price $15. For stoutness under the bust, or the bust itself, there is the GANESH BOLERETTE. Made to measure, at $20. On the other hand, if the neck, shoulders or bust have become thin and emaciated, the GANESH JUNO should be used. This potent emollient will improve the size and firmness at once, restoring the true, rounded contour. Jar, $2.25, $1.25.

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In the above limited selection of Ganesh Specialties, there may be one which commends itself to your needs. If so, it will be sent to you promptly, with explicit instructions for use, on receipt of your order. Please remember that there are many more Ganesh Preparations and Appliances described in Mrs. Adair's price-list Booklet, which, together with her free Lecture Book, will be mailed on request.

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Worthy of the Ganesh Preparations in the results achieved, the GANESH Treatments, administered at Mrs. Adair's Salon are sensible and constructive. There is room here only to mention the GANESH Strapping Muscle Treatment, which renews the tissues by the original tapping and strapping method. This treatment is a corrective of lines, wrinkles and hollows. Results are rapid as well as satisfactory. Treatment, $2.50.

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PARIS
5, RUE CAMBON

WHERE THE BAHAMAS SUN THEMSELVES

(*Continued from page 45*)

to one hundred pounds. A rock fish which was caught on a little fishing trip given for Mrs. Richard Le Gallienne recently weighed eighty-six pounds.

In the harbor at Nassau, where the depth of the water averages about fifteen feet, one can easily see copper pennies lying on the white sand, and during the season half-naked black boys make small fortunes diving for pennies. Indeed, great handfuls of coppers and small silver coins are thrown every day over the sides of the harbor boats. They do not want to work, these shiny black boys, but diving for pennies—ah, that is another thing!

No traveler leaves Nassau without visiting Grant's Town, where the native black is to be seen at home. There he leads a "dolce far niente" existence. What need to work when one has a roof over one's head—a lovely roof of thatched palm—and a never-ending supply of food in the garden? A banana tree, a paw-paw, and a sapodilla—these bear all the year round, and there are lots of big fish in the sea.

Begging is not allowed in Nassau, but if one follows the ribbon-like roads of coral limestone that lead off through the cocoanut groves and pineapple fields, half-clad piccaninnies rise as if by magic from the coral rock and follow with outstretched hands singing in Bahamian patois:

"No par! No mar!
Le'de coppah cum boss!"

To the traveler with the habit of "sight-seeing," very interesting are the old forts, all of them dismantled long since. The Queen's Staircase, which leads from the town up to Fort Fincastle,—the curious silk cotton tree which stands back of the post-office, and the two small lakes of brackish water that rise and fall with the tide are also points of interest. Picturesque also is the life of the harbor, where scores of fishermen's boats and boats of the sponge fleet swing at anchor. In the season, one may see anything from a tiny bark with a single oar in the stern to a yacht which represents the last word in luxury. Among the yachts which cast anchor in the harbor last season were the "Noma," with Mr. and Mrs. Vincent Astor aboard, and the "Virginia," with Mr. James J. Van Alen and his guests.

As for living arrangements, in Nassau one may live in a large hotel, which differs in no way from the large hotels on the east coast of Florida. Also, there are smaller hotels, or, if one prefers, lodgings may be found in any part of the town. And as for amusement, those who are not fond of fishing, sailing, or sea bathing, may play golf, court golf, or tennis.

E. G.

AROUND *the* CLOCK *with* PARIS

(*Continued from page 36*)

taffeta with an almost skirt-wide tunic of cream filet. This lace tunic is punctuated with small knots of black taffeta, and the high collar—please note the height!—and pendant loops are of Empire green taffeta.

Dœuillet's latest *robe d'intérieur* is sketched at the upper right on page 35. White satin crêpe forms the body of the fetching creation, which is bordered at the bottom of the partly flaring skirt with a band of vison, and belted and trimmed above with rose taffeta ribbon. A black Chantilly lace coat, which tries to atone for its transparency by the length of its sleeves and the height of its collar, is worn over the rose and white underdress, and this coat is also trimmed with vison. The narrow cravat is of rose taffeta.

The white tulle frock, with a bodice of white taffeta girdled across the front with old blue ribbons, which is sketched at the upper left on page 35, was another of the pretty Margaine-Lacroix frocks worn by Mme. Devimeur at the Théâtre Marcel. A pink rose was tucked into the girdle, and the tulle skirt was bordered with corded white taffeta, while the underskirt was adorned with two narrow lace ruffles.

Another of the delightful afternoon frocks which have recently appeared on the stage is the ruched and ruffled Buzenet costume of black velvet and black tulle, shown at the lower left on page 35; it was worn by Mlle. Jane Faber in "La Marche Nuptiale."

MODELS FOR EVENING WEAR

Of the half dozen evening gowns shown on page 36, it is notable that five exemplify the off-the-shoulder type of bodice, while three combine with this bodice the bertha. Mme. Georgette is making a number of evening frocks in which she obtains her favorite line at the neck—a shallow V—in this manner. Rose satin, rose tulle, and Alençon lace forms the frock sketched at the lower left, on page 36, which is further decorated with pink roses, posed in Georgette's own fashion. Equally pretty is the Georgette model sketched at the upper left on the same page, which is of pale rose tulle, Alençon lace, and silver ribbon—all over a foundation of rose moire.

A very picturesque and dainty dinner frock of old rose velvet and point d'Alençon, from Dœuillet, is sketched at the lower right on page 36. The bodice and underskirt are of rose mousseline and rose tulle is draped across the shoulders. A pink rose is posed in the middle front and a bit of gold embroidery edges the rose velvet.

At the left of the middle of the page is a third Margaine-Lacroix frock worn by Mme. Devimeur at the Théâtre Michels This was an evening gown of empire green taffeta and green tulle, supported at the shoulders by straps of old-blue velvet roses. The underskirt of white satin completed a color scheme that was oddly pleasing.

OF OPPOSITE TYPES

The coquettish note is struck in the Dœuillet frock sketched at the upper right on page 36,—a dinner dress of white mousseline and Saxe blue faille, with small pink roses sewn on here and there.

The frock sketched at the right of the middle on page 36 has just been completed by Buzenet for Mlle. Jane Faber to wear in "La Marche Nuptiale." Fashioned of marine blue tulle and blue paillettes, it is trimmed near the bottom with a Greek design in blue beads. The bodice top is of marine blue velvet, and a cloud of marine blue tulle falls from the shoulders in the back.

Mr. Buzenet, by the way, tells me that he is sending fifty new models to New York about the first of February, in charge of several *vendeuses* and manikins; so America will have opportunity to see the Buzenet collection without crossing the Atlantic,—a trying trip nowadays.

A. S.

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Consultations by appointment

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169 West 49th Street New York
(Telephone: Circle 2973)

ON TO MIAMI

(*Continued from page 32*)

York to Washington, and Washington to Miami. The first stretch is practically all macadam or other improved materials; the second stretch is a magnificent concrete or macadam boulevard, most of it coated with a dust-proof surface; and the third stretch, from Washington to Miami, is, naturally, not quite so good. Still even the worst part of the road, save for about seventy-five miles in little broken links, can be classed as "good," that is, a speed of not less than twenty to twenty-five miles an hour can be safely maintained on it. About half of this southern stretch is the ordinary good dirt road, kept dragged and repaired; considerably over twenty-five per cent. of it is sand clay, shell, or phosphate rock, and the Richmond-Washington road is chiefly hard surfaced, save for a few bad miles. The balance of the road is ordinary clay or sand, not improved.

The worst long stretches of the road are the sandy bits near St. Augustine and on down to Daytona. These are passable and safe, but rather tiresome. The road from Savannah to Jacksonville runs through rather a wild wooded country, a right joyous way for a crew of merry adventurers, but a bit timorous for mollycoddles. It's good enough, however, in dry weather. A fine new road for this section is under way, but it isn't finished yet. As it is, when the motorist reaches Savannah, he may ship the car down by sea or rail to Jacksonville, or send the chauffeur down with the car, and make the bad part of the trip by rail himself.

LET'S START!

But enough of this dry time-card talk; let's start. It's a fine autumn morning in Quebec; a white touch of early frost lies shimmering on the tin roofs, and the King Edward highway stretches away through the soft haze beside the St. Lawrence, all joyous with gold sunshine. We might almost be motoring through Normandy; French flags before each little tavern, French-speaking peasants driving their heavy Norman carts along the highway, and French curés leading processions of white-coiffed pilgrims up to the wayside shrines. On we drive, through Champlain, Ste. Anne de la Pérade, and Trois Rivières, one hundred and seventy-seven miles to Montreal; then, swinging sharply south, we cross the vast Victoria bridge and speed down the splendid stone road to Rouse Point, the boundary line with its custom-house.

Now, had we been north-bound, we should have paid a five dollar fee to some firm of custom-house brokers—they fairly swarm at all important border-points—and all bother of bonding the car, and so forth, would thereby have been obviated. Our "A. A. A." membership card is all the evidence of good faith needed by these brokers, but non-members must deposit collateral.

Leaving Rouse Point, one drives over the hills and through the bright autumn forests to Plattsburg, seventy-two miles from Montreal. A short waterside trip takes one to Bluff Point, on Lake Champlain, with its scores of smart cottages and its excellent hotel. The main road, a macadam highway, does not skirt the water farther, but bends inland, via Keeseville, thirty-seven miles to Elizabethtown. So, sweeping along the edges of the rushing brooks and silent mountains, we follow the old Indian trail where two centuries back French and Hurons stole south on the hunt for English scalps, and fierce New Englanders swept north, with psalm-book and flint-lock, to harry the heathen and the papist. Just before reaching Keeseville, one can turn to the west and drive off into the Adirondacks; this west road is good as far as Ausable Chasm.

South from Elizabethtown, the wide white road bends westward by Schroon Lake and Glen's Falls, ninety-one miles to Saratoga Springs. Schroon Lake and Glen's Falls are smart resorts well worth seeing; from them many short and picturesque by-roads run to Lake George and Lake Champlain, and if one isn't pressed for time, a week or two may be put in very profitably along this stretch.

Thirty-nine miles farther down, we strike the Hudson at Albany; then it's merely a matter of personal choice whether we run by the right or the left bank for the final dash to New York. The roads are equally good, the distance, one hundred and fifty miles, is the same, and the scenery is equally grand. If we pursue the western shore, we cross the river at Edgewood. However, it is perhaps better, after all, to keep the east side to Rhinecliff, and then come down through Tuxedo.

REMINISCING AS WE ADVANCE

At New York we enter the second stage, the New York—Washington stretch, with magnificent macadam or concrete boulevards every mile of the distance. Across New Jersey, through the Oranges and Princeton, we rush—keeping an eye open for canny country constables with their nicely set speed traps—ninety-eight miles from Newark to Philadelphia.

Over the edges of the hills and through the trim little valleys we swoop on the white ribbon of road, with now and then a huge high-pillared mansion with its clustered farm buildings to flash boldly out from the falling foliage on a hilltop. Then, snuggled under some sheltering slope, we get a glimpse of a tiny white-plastered farm cottage, with low sweeping roof and quaint little Dutch stoop. Old Peter Stuyvesant must have jogged out here, behind a span of sedate Flemish mares, and stopped to smoke a long-stemmed pipe or two, his wooden leg cocked stiffly across the arm of yonder bench as he fixed up some slick little deal with the rural politicans of New Amsterdam. Then, as the country flattens out, we pass to buildings of a little later period. The roadside inns swing freshly painted sign-boards, but in the wainscoted barroom of one of them—at least, so they boast—Colonel Tarleton flung off his red dragoon cloak and snatched an hour's nap while Captain Allan McLane slipped safely past with his troop of Philadelphia Light Horse.

CROSSING THE DELAWARE

Then on we go to Trenton, where Washington ferried his little army in darkness and storm, and where we cross the Delaware in comfort on the mile-long bridge to Pennsylvania and rush past sunny country-seats and smoky factories, into Philadelphia. An alternate route is reached by turning off just outside of Trenton and swinging down the Jersey side of the Delaware river to Penngrove; from Penngrove a ferry carries one across to Wilmington. This way, one dodges the long miles of traffic-crowded Philadelphia streets. Or one may switch off just south of Elizabeth and swing out over the grand pikes to the coast resorts; via Redbank to Long Branch, Point Pleasant, Lakewood, Barnegat, Atlantic City, Wildwood, and so on down to quaint old Cape May.

The direct route from Philadelphia to Baltimore is a little more than one hundred and two miles, a very pretty and pleasant run through the rich rolling farmlands of southern Pennsylvania, northern Delaware, and northern Maryland. But if time doesn't press, the longer route via Lancaster, York, and Gettysburg is quite worth while; by this route one comes into Baltimore by way of Westminster. Then we speed across the last thirty-eight miles of

(*Continued on page 90*)

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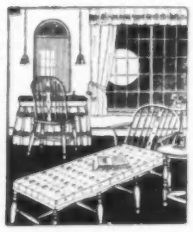

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New York

ON TO MIAMI!

(*Continued from page 88*)

boulevard to Washington; or, if we prefer, we make a side trip to Annapolis over thirty-six miles of fine roads.

If the motorist is a yachtsman, too, it isn't a bad idea to have his craft meet the car at Annapolis and to put in a week or so cruising up the inlets and rivers of the Chesapeake. Many members of the New York Yacht Club have summer homes along these waters, and belong to the Chesapeake Bay Yacht Club at Easton, the Cambridge Yacht Club at Cambridge, and others. There aren't many really good hotels, but with proper letters of introduction from club members one will get a delightful taste of old-time southern hospitality; mint juleps, diamond-backs, canvas-backs, and all, straight out of the pages of F. Hopkinson Smith.

The big bays and little salt rivers on the eastern shore of Maryland are wonderfully charming; indeed, there isn't anything exactly like them elsewhere in the United States. Forest and farmlands run right down to the touch of the salt tides, and there are no marshes nor dreary sand dunes. Luxurious new country-seats stand out among the quaint old colonial mansions and cottages, and shell or concrete roads link up all important points. Indeed, it is really a most interesting trip to turn aside at Elkton and swing on down the magnificent cement boulevards. The Pennsylvania Railroad Company operates a fleet of excellent passenger and freight steamers to all eastern shore points, and thus one can easily ferry the car over to Baltimore.

THE CHAPPAWAMSIC SWAMP

At Washington we must put a drag-rope or two in the car and see that the tire-chains are ready though the Washington to Fredericksburg road is excellent highway all the way except the twelve miles of the Chappawamsic Swamp, which is absolutely the worst twelve miles in the whole motor journey. The sharp countrymen oppose all improvement; the business of hauling out mired motors at five dollars apiece beats "war bride" dividends all hollow. Still, the Washington headquarters of the A. A. A. has tackled this stretch and the money is raised and the contract let to improve it; it is promised for this January, 1916. This route goes through twenty-seven battle-grounds, and is in many other ways most interesting.

South of Fredericksburg the Richmond road, seventy-one miles, is very good indeed in almost all weather. The side trip down to Old Point Comfort is most attractive, provided one doesn't mind somewhat muddy and rutty roads. Here, off the main routes, drowse many old James River homesteads: Brandon, with its fragrant box-borders, and Shirley, stately in mossy, time-stained, colonial brickwork. Even more ancient is Westover, where the spirit of Evelyn Byrd still walks the upper room, sorrowing for nearly three centuries over her handsome dissolute English lover, so fiercely fought off by the stern old colonel, her father. While passing through this section it isn't a bad idea to motor down to Old Point Comfort, spend two or three days on the trip, and then send car and chauffeur back to Richmond by land, or by boat, and return by steamer on the James. The wonderful water fronts of the white-pillared homesteads are well worth while.

SOUTH OF RICHMOND

South of Richmond, the road runs through Petersburg, South Hill, Clarksville, and Durham, to Raleigh, one hundred and eighty-five miles in all. All of this is fairly good road, practically all of improved sand clay. From Raleigh, we sweep out in a huge half circle, via Fayetteville, one hundred and seven miles to Pinehurst. In 1916 a missing link of eight miles will be put in here, and the direct route of only eighty-one miles may be used. Pinehurst is gay enough in the late autumn with Florida-bound folk stopping off for a few weeks. The motorist who is not in a hurry, would better stop off there, too, and use the six hundred miles of fine local roads and the excellent hotels.

After Pinehurst we go on through the wonderful pine-topped hills and rhododendron valleys, where chinless silent mountaineers lean ruminatively against picturesque cabins, and mysterious little forest paths look as if they might lead to some secret and illicit still. Of course, they probably lead to the mountaineer's pig-pen or corn-crib, but one may as well indulge in romance about them while one may.

TO THE SEACOAST

From Pinehurst it is one hundred and thirty miles to Camden, thirty-three miles to Columbia, and sixty miles to Aiken, the popular autumn and winter resort. The roads all this way are gravel or sand-clay, with a few short stretches of common dirt; there is nothing impassable, however. From Aiken it is seventeen miles to Augusta, then one hundred and thirty-three miles to Savannah, all over much the same sort of highway, with many charming park and island drives.

But we're at the seacoast now, and long stretches of shell roads begin to appear. The flat sandy pine barrens are rather tiresome, and we hurry on. Down along the coast we drive, crossing on a railroad bridge the Altamaha river at Darien. The queer old ferry scow once there has quit business. The motorist drives the car on to a flat-car and it is pulled across the railroad bridge by a gasoline motor provided for that purpose. Once across the bridge, we go down to Brunswick, up again to Stirling, and so down to Jacksonville, one hundred and seventy-six miles. Then the road lies across a neck of land to St. Augustine, forty miles, and we head down, sixty-nine miles to Ormond and to the wonderful smooth hard sea beach and fine hotels to be found at Daytona.

THE SPEEDOMETER AT 2164 MILES

Under the huge old pines, the road sweeps on for a while, then the pines gradually disappear, and we are among the live oaks, drooping with ghostly gray moss. Off beyond the sandhills the distant surf whines weirdly, making the still forests seem even more silently somber. Then of a sudden we whirl out into the sharp sunshine; white sand, blue sky, and sensuous little green palmetto trees springing up in the abandoned clearing of some discouraged planter surround us.

This section of the road follows the beautiful Indian River for one hundred and fifty miles and is most fascinating with its fringes of orange groves, cocoanut trees, and palms. It is mostly of hard white shell, where the motor purrs softly while the speedometer creeps up and up; then there is suddenly a heart-breaking one-mile stretch of bottomless sand where the motor knocks and groans, and we shift the gears down and down. Then beautiful Daytona flashes past mile after mile, a hundred, another hundred, two-hundred-and-eighteen, and we are in Palm Beach. But we do not stop, for there is a long, level, shell boulevard just behind the breakers. We open up the throttle for the homestretch. Fort Lauderdale is soon behind us and a wide palmetto avenue opens ahead. Seventy miles more we speed, then throw out the clutch, and brake her down,—Miami! And the speedometer shows two thousand one hundred and sixty-four miles, satisfactory motor miles, from Quebec.

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ELOPING WITH FATHER'S CHOICE

(Continued from page 20)

"So you brought Digby," remarked Edward dryly, as the car swung round and Hyde Gate came faintly into the vista. "Why didn't we bring father, just to heighten the romance? And Norah and the kiddies? They'd have loved eloping."

Albertine seemed surprised. "I couldn't very well elope without a chaperon, could I now? And Digby is more useful than the ordinary kind. Isn't it going to be jolly, Edward?" She settled back, gaily. "And, oh, Edward, I must give you these to post somewhere; just notes to people who ought to be told."

"You brought your riding things, didn't you?" he asked, anxiously. "Aunt Georgiana is M. F. H. of the cairn at present; we're sure to run into a meet."

"Of course I brought 'em, and I told father the sacred truth. I said that if I didn't get some hunting at once I'd die. And father said, 'Go ahead. I'd go with you if that impertinent young puppy wasn't sure to be along.' What did you do to father, Edward?"

"Nothing. He was in the perfect dickens of a good temper; I simply couldn't ruffle him. I beat him both rounds of golf; I beat him at fives; then, in desperation, I began arguing about his hobbies, Runic Crosses and the prehistoric monuments of Great Britain. It was most satisfactory. He said he 'had never expected to see the day when a man who was asinine enough to discuss something out of his dense ignorance threatened to come into his family.' Then, of course, I left him with dignity."

At Ampthill, where the Duke of Bedford owns the finest avenue of limes in England, and some wonderful oaks, Old Dear stopped while Edward and Albertine examined a near-by cross with an inscription by Horace Walpole. The cross purported to be the site of the old castle where Catherine of Aragon lingered and languished during her trial.

It was here also that Bunyan got into the elopement; Albertine, whose favorite authors, it seemed, were John Bunyan and Robert Chambers, insisted upon going around by way of Elstow, where Bunyan was born. Edward refused.

"We shall miss the train at Leicester," he protested. "Are you having an affair with John Bunyan, or are you eloping with me?"

"So sorry," Albertine said carelessly, "I forgot I was an eloper; I thought I was a tripper."

When they got to Leicester the station was filled with aquaintances. Several people knew them and Edward complained bitterly that it took the edge off an elopement to have to explain glibly that 'you were going to Lady Ballymore's for a run with the hounds and, oh, yes, of course, you meant to be back in time to attend your wedding the following week.' Indeed, from the moment they found Digby, and established themselves prosaically in a first-class carriage, the thread of romance became perilously strained.

At the Dumfries station Lady Ballymore's car was waiting. "How nice," sighed Albertine, nestling into the rugs.

"Yes," Edward said, "only where's the romance? One can't come down on people unannounced, even if one is eloping, so I had to wire Aunt Georgiana about our arrival."

There was a merry crowd around the tea-table when Albertine and Edward entered the drawing-room, and Lady Ballymore gave a perfectly well-bred delighted scream. "How good of you to come up and see me," she cried, "since I can't get to London on the great date."

"But Aunt Georgiana," began Edward with a daring look at Albertine, "We're ——"

But Lady Ballymore had taken possession of that now completely reconventionalized young person, and was making a place for her in the tea-table group.

"No, impossible to go up to London for a wedding," Lady Ballymore explained. "We're too busy keeping down the foxes. But isn't this girl a darling, Edward?"

During the dance after dinner that night, Edward found a moment in which to upbraid the volatile Albertine. "Lady Ballymore is charming, Edward," she began. "Why didn't you bring me before? She's going to cram all sorts of high jinks for us into two days."

Edward fixed a pair of accusing eyes upon the renegade romantic. "After all I've done to make things exciting," he said, "you don't even remember that this thing started out as romance; and now look at us. We're simply visiting my aunt—dancing, dining, hunting as usual. It's just about as romantic as an organ recital at the Abbey."

Albertine laughed. "I adored eloping with you this morning, Edward. The get-away is the best of an elopement anyway. Now I'm perfectly content to go back to St. Margaret's and father, and bridesmaids all looking prettier than I."

"Yes, but what about those notes you gave me to post at the Dumfries station?"

"And which you forgot to post!" flashed Albertine.

Whereupon Edward took a packet out of his pocket and put it in the fire.

From PARIS RAIN *to* BIARRITZ TEMPEST

(Continued from page 22)

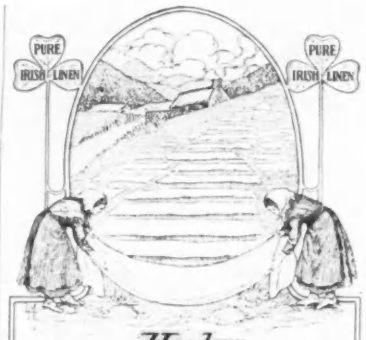
There is no surf at San Sebastián, where in the season the vast horseshoe of the beach is brilliant with striped bath wagons, mushroom-like umbrella-tents, and gay, fluttering parasols. There is no surf because on guard out in the bay sits Clara, the island of Santa Clara, a great mass of rock thrown up on edge by some cataclysm of long ago; and the sloping strata of the tilted rocks form an effectual bulwark against the heavy in sweeping seas.

A quaint town is San Sebastián, with its odd sweet shops, its overhanging balconies, its subtle, lurking air of romance, and the fragrance of fresh-roasted coffee pervading its streets of a morning. Ordinarily at this season of the year this Spanish resort is practically English, for it is not until summer that King Alphonso comes to the "Villa Miramar," the "Palacio Real de Miramar," which sets high on the rocks at one end of the curving beach and looks out across the water to the slender, yellowed, twin towers of the Casino. And it is not until the King comes that the season really begins in San Sebastián.

The Casino is open for gaming all the year round, but Spain also has felt the pinch of the war, and this winter the players have been few. Visitors also have been comparatively few, I was told, owing to the inconveniences of travel in war-time. There were several Americans stopping at the Maria Christina, and while out walking I caught a glimpse of Mr. and Mrs. Berry Wall, with their famous "chow."

A family from Brazil—a somewhat too-substantial mother with a trio of pretty dark-eyed daughters, brought a flutter of pretty frocks one night into the great dining-room. Evidently they had come to Spain via Paris, for their frocks, which were all made alike, of different colors, bore the stamp of the rue de la Paix. Light taffeta bodices, pointed and close, were worn above full and flaring lace skirts—one bodice rose color, one Nattier blue, and one mauve. Rosebuds crossed the shoulders, and there were short tulle sleeves. The lace skirts were just alike, each showing a glint of silver thread. The prettiest of the daughters is sketched on page 22.

A. S.



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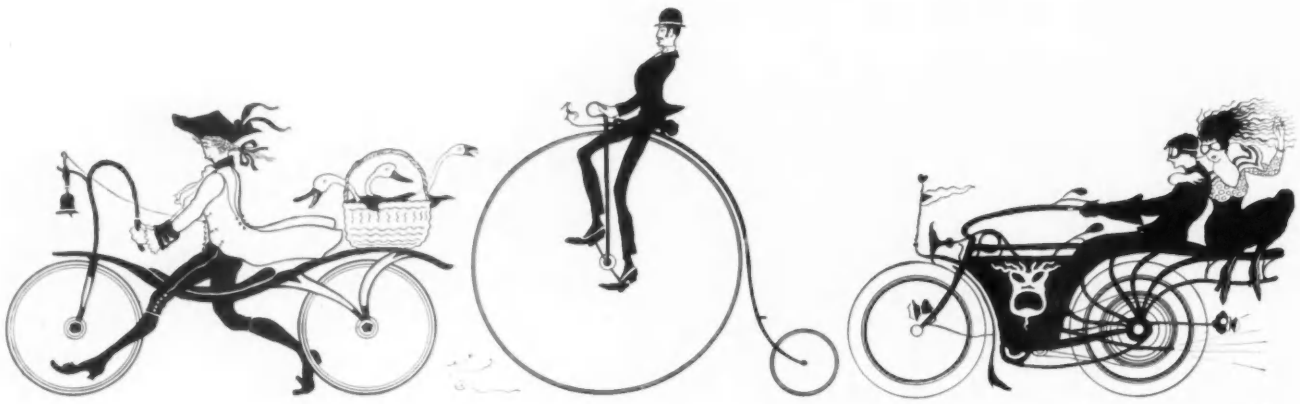

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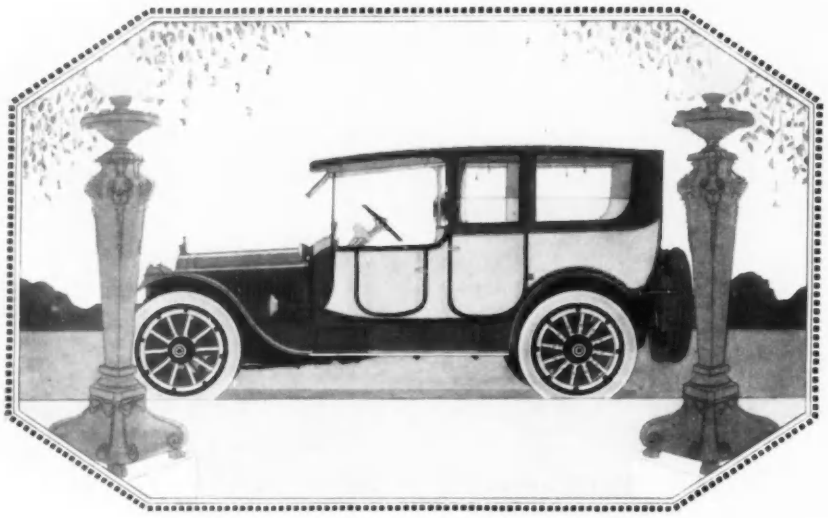

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